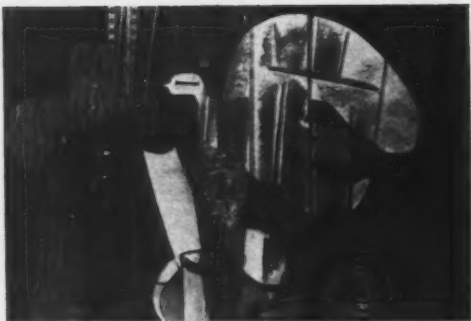


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CONTENTS

Editorial	5
Some Recent Museum Acquisitions..	7
A London View, by William Gaunt	10
International Notes	10
A John Ferren Profile, by James Fitzsimmons	11
Coast-to-Coast	12
New York	15
Fifty-Seventh Street in Review.....	18
Books	22
Prints	23
On the Material Side	24
Honor Roll	27
Auctions	28
Jobs in Art	28
Where to Show	29
A Modern View	30
Calendar of Exhibitions	31

NEXT ISSUE

Thomas C. Colt, director of the Portland (Oregon) Museum of Art, will assume the guest editorship on March 1. His topic: the relationship between the museum and the artist.

On the schedule for the issue: a report from the prominent French critic Michel Seuphor on the sensational cubist exhibition which opened recently at the Musée d'Art Moderne, plus a few comments on other current art events in Paris. Also from Paris: a symposium on the "scandal" of the moment (see page 5). Reports are expected from Seuphor, from Kenneth B. Sawyer, art critic for the European edition of The Herald Tribune, and from expatriate American artists.

Another major story in the issue: the University of Illinois Annual which opens on February 28 and which, this year, includes sculpture as well as painting. Watch, too, for a color cover in conjunction with the Illinois report.

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February 15, 1953



The Unrepentant Thief, FLEMISH
17-CENTURY IVORY CARVING

COVER: Announced as one of three recent important accessions of the Albright Art Gallery in Buffalo, New York, the baroque period ivory figure above is reproduced as a negative, approximately actual size, on the cover of this issue. The carved figure, which measures 11½" in height, is part of a Crucifixion group and represents the thief who, when crucified with Christ, said, according to Luke: "If thou be Christ, save thyself and us." The artist is believed to have been a 17th-century master who was strongly influenced by Rubens. According to the Gallery, "this particular figure, with its smooth and highly polished surface, its realistic depiction of detail, its emphasis on suffering, is an excellent example of the Baroque period."

The second of Albright's three new accessions, a small copper figure (not quite 7" high, standing on its pedestal), was discovered in a collection in Baghdad and is believed to be an ancient Mesopotamian figure, dating around 3000 B. C. The figure represents a male, possibly a mythological hero or deity, striding forward with a skin of a bird thrown over his shoulders. The museum notes: "The sculptural quality of the figure is extraordinary. Its freedom of modeling in the legs and arms is amazingly naturalistic for such early art. The exaggerated turned-up toes and turned-down helmet horns form a balanced and striking composition." Found at the same time, a companion figure was purchased by a Long Island private collector.

According to the museum, since "no other piece of sculpture exactly like it has ever been found," the figure is difficult to date. However, analysis of the material used in the piece revealed that it is an alloy of copper containing no tin, and on the basis of this fact plus what scholars know about Mesopotamian metalurgy, a tentative date has been assigned. The museum notes that "the figure is incontestably genuine as proved by the penetration of the encrustation," but it hopes that additional information about the date and provenance of the work may come to light. (For information about Albright's third major accession, see page 8 of this issue.)

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LETTERS

Any Takers?

To the Editor:

Of course the Hallmark promotion misses the boat, but your editorial on it missed the point [ARR DIGEST, January 15].

Taking an easel painting and then making a little reproduction of it and printing "Merry Christmas" below, will very rarely result in a good card. Your suggestion that everything would be fine if only more "name" painters would enter is therefore both snobbish and naïve.

A Christmas card is a job for a graphic designer. . . .

JOHN MAASS
Philadelphia, Pa.

Can Artists Afford to Donate?

To the Editor:

In the January issues of the various art magazines I read a release emanating from the Boston Public Library concerning a print exhibition "made up of contemporary American prints to be presented to the Government of Israel."

In giving a detailed account of the European history of this exhibition, one of our art publications states: "All [participating artists] agreed enthusiastically to give their prints to the Government of Israel. . . ."

As one participating artist whose print had been invited originally by the French Government to be included in the American section of the International Print Show at the Petit Palais in Paris in 1949, I strongly object to the false impression given in the above-mentioned quotation—i. e., that "all artists agreed enthusiastically to give their prints."

I declined the invitation to donate my print to the Government of Israel when asked to do so last summer by the Boston Public Library. While the reason for my action is a strictly non-political one, I am sufficiently aroused by the mounting practice of "shaming" artists into donating their works to feel that the time has come to speak up.

Lest my motives for my action be misunderstood, I want to state forthwith that with great pleasure I donated one of my major canvases to the Museum of Tel-Aviv when asked to do so several years ago. But it seems to me that the American artist, the very poor relative of our economic society, is always the first one to be approached to show his enthusiasm for any cause by donating his best works when he can least afford it. Unless we artists stop bartering our better halves, our work, for a crum of publicity, we deserve no better.

If, on the other hand, a group of public-spirited leaders representing the three great faiths of America would go out and expertly select a representative collection of American art, purchased at a reduced price from the artists, we would create a gift of the American people, worthy of the Government of a great new nation. . . .

GEORGES SCHREIBER
New York, N. Y.

Triple Play

To the Editor:

Three errors appeared in the item about June Wayne in the Who's News column of January 15. Mrs. Wayne was one of 10 women in various fields of activity named in the Los Angeles Times as "Women of the Year." They were selected by the Times Women's Section Committee, not by the editorial board. The first artist to be so honored was Annette Honeywell, painter and designer, at New Year's 1952.

ARTHUR MILLER, *Art Critic*
Los Angeles Times
Los Angeles, Calif.

[Source of data: Los Angeles.—Ed.]

The Art Digest

EDITORIAL

Unfair! Unfair!

This month a pre-spring-fever of protest is stirring up the international art scene. According to latest bulletins from Paris, 200-odd American artists in residence there have been outraged by the abrupt cancellation of a French-sponsored competitive show which was being staged for their benefit and for the Parisians' edification. As reported in *The New York Times*, the French jury found that there were not "enough paintings with enough quality" to warrant the show's being held. And the Americans-in-Paris disagreed sufficiently with the jury's verdict to protest in the Left Bank manner. A *Salon des Refusés* is being planned, and next issue *ART DIGEST* hopes to present first-hand reports on the episode and aftermath.

While these Americans are defending their honor abroad, here in New York a group of sculptors are agitating against the preliminary results of the current sculpture competition on the theme of the Unknown Political Prisoner. Last week, following the Museum of Modern Art's showing of the 11 winning American entries to the competition (see *ART DIGEST*, February 1, p. 9), a protest meeting was held. The meeting was attended by unofficial delegates of various artist organizations. Some

of dissatisfaction was expressed over the fact that the Museum of Modern Art had been entrusted with the whole procedure, to the exclusion of other museums. The point was made that the winning entries would not make appropriate monumental sculpture. One of the sculptors remarked: "A good many of us would not have gone in if we had known." And finally, there were a few valid remarks to the effect that the entire endeavor represented a "terrific economic and creative waste," since the vast majority of maquettes were not seen by either the public or critics.

It is not our aim to abort a protest (because protests are healthy when warranted), but we believe that a few of the issues involved should be considered before this agitation is carried any further.

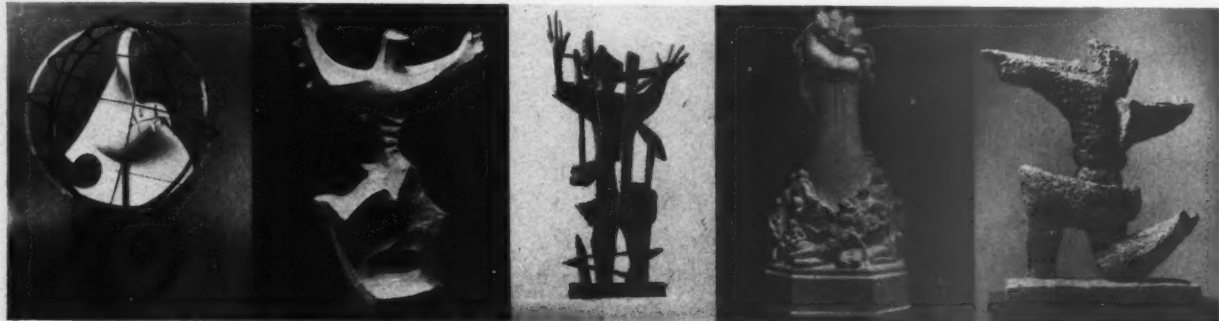
The prospectus which many U. S. sculptors and sculptors' organizations received in the mail over a year ago clearly states that the current competition was organized and is being conducted by the Institute of Contemporary Arts in London. Members of the central committee are all named. Up until October (well after the June 1 deadline for entry blanks had passed), North America's member of the competition's international jury was James Johnson Sweeney, and the collecting point for maquettes was the Brooklyn

museum explains. It was shown briefly because the work had to be shipped to London for the final jurying.

Prior to the show's opening, a reception was held in the museum penthouse which accommodates only about 100 people. The prizewinning sculptors were invited—11 of them. Each was allowed to bring nine guests.

Needless to say, in other countries the preliminaries were conducted with more éclat. In London, more than 30 rejected pieces were shown along with 12 prizewinners (see page 10). In Germany, apparently, all of the competing maquettes were shown. Andrew Ritchie has explained that the competition in those countries had "unlimited state backing." What backing has it had here? And what cooperation have we given the competition's sponsors? They determined quotas for the various countries on the basis of entry blanks submitted. The U. S. was given the quota of 11 pieces because 400 American artists expressed interest initially. Half of them followed through. In the foreign countries, almost all the artists who submitted entry blanks also submitted maquettes. Are we in a position to protest?

Perhaps instead of protesting, we should learn to read the rules of competitions carefully before entering them. The polite guest doesn't try to tell his



of the delegates had submitted to the competition; others had not.

At the protest meeting, a statement of five objections to the competition was read to the self-styled "group of disgruntled sculptors." Broadly, the objections were: 1) that the jury selection represented "one segment of American sculpture, not American sculpture as a whole"; 2) that there was no sculptor on the American jury; 3) that the entries were hidden away at the Manhattan Storage Warehouse where they could not be seen; 4) that "sculptors who had worked for months were not invited to the opening and no recognition whatsoever was given them; and 5) that the conduct of this competition has set a bad precedent.

During the discussion that followed, one of the sculptors present complained that the terms of the competition worked hardships on the contestants because no site was specified, no dimensions were given, the theme was "amorphous," and the sponsors were unknown to the entrants. There were objections to a jury sitting in judgment "somewhere in Europe," and to a last minute change on the jury here. A great deal

Museum. Taxed by his new commitments as director of the Solomon R. Guggenheim Museum, Sweeney apparently was unable to give the competition his full attention, and at the last minute the competition's central committee called in the Museum of Modern Art to expedite the handling here. Alfred H. Barr, Jr., was appointed to the international jury; Andrew C. Ritchie was asked to head a regional jury of his own choosing. He selected what he felt was a diversified group of museum authorities. Because of a conflict in schedule, one of the jury members had to withdraw, and he was replaced by another prominent museum director.

When the Modern took over, the London Institute guaranteed it a small sum of money to cover handling expenses. An additional sum had to be raised privately in this country. Because it had stepped in so late, the Modern requested permission to extend the deadline date for maquettes, and permission was granted. It was the decision of the jury to show only the 11 prizewinners. The exhibition had to be assembled quickly. It was installed in a small gallery, the only gallery available at the time, the

host how to run his household. A breach of rules is the only legitimate occasion for a protest. The sponsors of this competition did not ask for "humanistic" sculpture or for a cross-section of a country's work. If anything, they seem to have leaned over backwards in their prospectus to encourage abstract sculptors to enter the contest despite the given humanist theme.

The American handling of this competition has set no precedent other than a precedent of confusion. The public and the artists, of course, deserve better. If the rejected sculptors wish to write angry letters to the world and officialdom, we will publish their protests. But we favor (and will support) a healthier form of protest: a *Salon des Refusés*. Five of the rejected maquettes are reproduced on this page. We accept the jury's verdict, but we'd like to see more. Ultimately, we believe, art speaks for itself.

LEFT TO RIGHT: "UNKNOWN POLITICAL PRISONER" MAQUETTES BY ROBERT ROSENWALD, NATHANIEL KAZ, PRISCILLA PATTISON, A. BLOCK, GERTRUDE BUCHBINDER.



ART DIGEST

Vol. 27, No. 10

THE NEWS MAGAZINE OF ART

February 15, 1953



GIOVANNI DA BOLOGNA: *Samson and the Philistine*



BERNINI: *Triton Fountain with Shell*

SOME NEW ADDITIONS TO AMERICA'S PUBLIC COLLECTIONS

Painted Cross for Philadelphia

An example of a class of painting relatively little known in this country, a painted Crucifix of the 13th century is the latest addition to the Wiltach Collection of the Philadelphia Museum of Art. Reproduced in full on this page and in detail opposite, the Cross—which has the distinction of being the earliest painted object in the Museum's collections—measures 74" from base to top and 68½" across. According to the Museum, "the work has been provisionally assigned to the North Umbrian School and, by some, is thought to have been executed by an anonymous follower of the San Francesco Master of the last quarter of the 13th century."

Writing of the work in a Museum bulletin article, Henry Clifford, the Museum's curator of paintings, commented that "Philadelphia has added not so much a new painting to its galleries—it has imported rather a mark of faith, a symbol of spiritual unity, which through the medium of art has transcended the confines of creed."

Renaissance Bronzes for Toledo

Two small Italian Renaissance bronzes of wrestling male figures were recently added to the collection of the Toledo

(Ohio) Museum of Art as gifts of Edward Drummond Libbey. The earlier group, which depicts Hercules and Antaeus, is the work of an unknown Florentine and is believed to have been done around 1500. Given to Giovanni da Bologna, and dated at least 50 years later than the Hercules group, Toledo's other newly acquired bronze depicts Samson struggling with the Philistine.

Berninis for Detroit

Three Bernini terra-cotta sketches, described by Edgar P. Richardson, director of the Detroit Institute of Arts, as acquisitions "of first importance not only for Detroit but for all America," were recently purchased for the Institute as a gift of the Ralph H. Booth Fund. Of the three, the *Triton Fountain with Shell* (see illustration on this page) and the *Triton Fountain with a Sea Serpent* are models for a fountain which the Italian 17th-century sculptor designed for the Piazza Navona in Rome. The third piece is one of his earliest preliminary sketches for a "throne" which dominates the east end of St. Peter's Cathedral in Rome.

According to the Institute, the two sketches—representing two stages in the development of a fountain com-

missioned by Pope Innocent X in 1653—were discovered when they appeared at an auction in Vienna in 1917. They were acquired from Wildenstein & Co.

Of the bronze throne for St. Peter's, Detroit comments: "The commission... was given Bernini by Pope Alexander XII in 1656 and was finally cast in bronze in 1665. . . . Bernini made it

NORTH UMBRIAN PAINTED CROSS, 13TH CENTURY (detail opposite)





RUBENS: *St. Gregory of Nazianzenus Calling St. Gregory the Poet*

one of his most grandiose . . . creations. [The model] came from the collection of Cardinal Count Mattei and was acquired by a Swiss private collector during the last war."

Rubens for Buffalo

Described as a "vitally important addition" to the Albright Art Gallery of Buffalo, and as a "subtle example of Rubens' genius, less bombastic in style than many of his works," an oil on panel by the great Flemish 17th-century painter is one of three accessions just announced by the museum. (See cover and page 3.) Illustrated on this page, the small sketch for a ceiling decoration (it measures about 26" wide and 20" high) depicts St. Gregory of Nazianzenus calling St. Gregory the Poet.

Of this new Rubens accession, the Gallery comments: "On March 20, 1620, Rubens signed a contract to decorate the ceiling of a new baroque church, the important Jesuit Church of St. Carlo Borromeo in Antwerp. . . . The artist made 39 oil sketches in color for the ceiling, one of which is St. Gregory the poet as listed in the contract. Making this doubly valuable is the fact that the ceiling paintings themselves were completely destroyed by fire . . . in 1718."

In 1801, in Antwerp, Albright's new Rubens was purchased from an art dealer by Duke Ernest II of Gotha, and for the next 151 years the paint-

ing remained in the Gotha Collection in Germany. During that time it was recorded and reproduced in several definitive catalogues. It was brought to this country (and sold to the Albright) by the E. & A. Silberman Galleries.

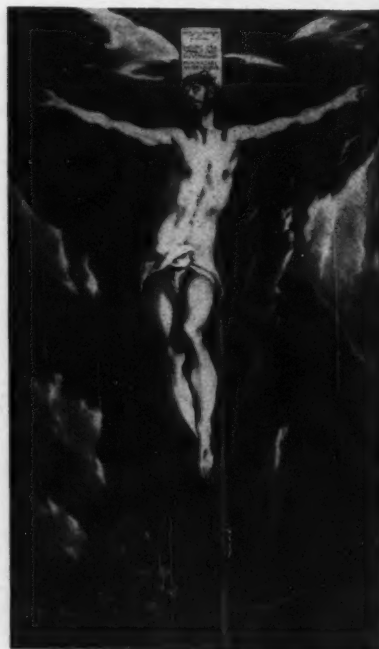
El Greco for Cleveland

Dating from the final 10 years of El Greco's life, a brilliant Crucifixion, *Christ on the Cross with Landscape* (see illustration on this page and detail opposite), has recently been purchased through the Hanna Fund for the collection of the Cleveland Museum of Art. Commenting on this Crucifixion, Henry S. Francis, Cleveland's curator of painting, notes: "Of the dozen or more versions, it is one of the largest in size, one of the most monumental in aspect, the most vital in its sure and rapid technique, and the richest in its painted texture."

The prototype for Cleveland's newly acquired masterpiece, according to Francis, is a Crucifixion by Titian—"a monumental conception of the subject, but one which is relatively impressive and calm—painted for the sacristy of the Monastery of the Escorial. Greco adapted this picture freely, changing its character so that he attained the sinuous, almost geometric form which marks the work of his latest period."

Francis notes that Cleveland's Crucifixion is akin to the Louvre's version.

EL GRECO: *Christ on the Cross with Landscape* (detail opposite)



N V S R E X I V D E O R



February 15, 1953

A LONDON VIEW

by William Gaunt

Long View of a Short Career

There has been no comprehensive exhibition of the watercolors of Thomas Girtin since 1875. Although Girtin has never gone into eclipse and individual examples of his work have been seen from time to time both in Britain and the United States, a survey such as Thomas Agnew and Sons now offer in their Bond Street Gallery (through February) has its fresh interest to offer and suggests present day appraisal of the artist of whom Turner said: "Had Girtin lived I should have starved."

The exhibition may leave one wondering, as one thinks of Turner's dictum, what the future development of Girtin would have been if he had not died in 1802 at the age of 27. He was in so many ways, and as far as he had

of his master (and enemy) Edward Dayes, of the artificial stylization of Marco Ricci. From this he develops to that original view of natural and atmospheric effect to be seen in the fine *A Rainbow on the Exe* (collection of W. Turner) or the impressive *Stepping Stones on the Wharfs* (collection of G. W. Girtin).

Girtin's color is sometimes a little harsh in its opposition of warm ochre and cold blue. On the other hand, its restraint is one of the splendid simplicities of his art, and this restraint takes on subtlety at times as in the beautiful *Ouse Bridge, York of 1800* (collection of G. W. Girtin). Among the gems of the exhibition is a version of *The White House, Chelsea* (collection of Sir Hickman Bacon) with its tender twilight blue. Both his restraint and a

in the theme and the competitive entry for it. Applications were received from 3,500 sculptors in 57 countries and preliminary committees have had to be set up to whittle down the group of entries.

Thus, London has already had a showing of small-scale models from British sculptors, including 12 maquettes chosen to represent Britain and some 30 more which were considered of merit. Popular press and public have tended to prejudge the exhibition on the strength of these. Much controversy has already been caused—especially by Reg Butler's open and empty "prison" with its tiny watchers, and by MacWilliam's wiry Cain and Abel figures representing "man's inhumanity to man"—as to the nature and purpose of modern sculpture and how the theme should be treated. But it remains to get a proper and complete view from the exhibition opening at the Tate Gallery on March 13.

INTERNATIONAL NOTES

Salzburg, Austria: During the Salzburg Festival in 1953 a summer seminar, conducted by Oskar Kokoschka, Marino Marini and Fritz Wotruba, will be held at the Hohensalzburg Fortress. Another feature at the summer festival will be the most comprehensive exhibition ever held of works by Ferdinand Waldmüller, painter of the Austrian "Biedermeier" period (early 19th century).

London, England: Alarmed by increasing sales of art treasures to the United States and other countries, a committee appointed in 1951 by Great Britain's Chancellor of the Exchequer recently recommended that the British Government establish a permanent system to "prevent the export of objects of high importance." As reported recently in *The New York Times*, since 1913, according to the director of the National Galleries, Britain has lost 45 Rembrandts, 40 Rubens, 48 Gainsboroughs and 24 other master paintings. The committee proposed that England's present system of export control—the result of wartime emergency legislation—should be retained with modifications and improvements.

United Nations, New York: A comprehensive catalogue, listing the world's best reproductions of paintings from 1860 to the present, is now available through Columbia University Press. Compiled by a panel of four art experts, commissioned by UNESCO, the catalogue took three years to complete and lists 563 reproductions. Priced at \$3, the book is titled "Catalogue of Color Reproductions of Paintings, 1860-1952."

Milan, Italy: A proposal for the establishment of an international center for ceramic sculpture is being considered by the Nona Triennale di Milano. The center would provide workshop facilities and expert guidance for mature artists in both the fields of fired clay sculpture, and concrete and cement sculpture. Artists in the United States who wish to support the proposal are asked to write to Henry Early, Hostrups Have I, Copenhagen, Denmark.



GIRTIN: Rue St. Denis

gone, a man of the 18th century. In Turner there is more clearly to be seen the man of the future, of the full maturity of the romantic movement, in whose work there is a new complexity. If Girtin reflects the early romantic mood, for example in the *Subject from Ossian* (Graves Art Gallery, Sheffield) or in the beautiful studies of Gothic ruins and waterfalls, he shows none of Turner's mental participation in scenes of natural violence or grandeur.

On the other hand, what the exhibition amply brings out is the growing spaciousness of vision in Girtin's paintings. He develops from the neat miniature like the *Harrow* in 1794 (about the time he began copying and finishing watercolors for that famous collector, Dr. Monro) to the breadth and simplicity of *Kirkstall Abbey on the Banks of the Aire* (collection of G. W. Girtin, the artist's living descendant) painted in the last year of his life.

In some of his early work one can still see traces of the neat handling

very personal calligraphy appear in *A Mill in Essex* (Sir Hickman Bacon). Though the later London drawings (for his panorama of the city) are not represented, the famous *Rue St. Denis* drawn from a flaccid when Girtin visited Paris following the truce of 1801 shows how he animated architecture.

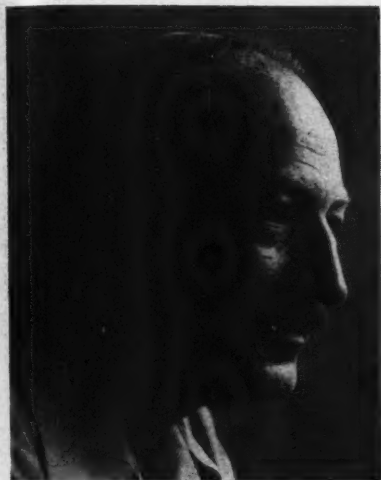
Looking at the exhibition as a whole, one feels the presence of an influence on landscape, rather than a nice accomplishment in topographical watercolor. Girtin had a largeness of vision that is strikingly shown here, and one can understand his inspiring Constable to whom Sir George Beaumont recommended his works as "examples of great breadth and truth."

"Prisoner" Preliminaries

Though the international exhibition of sculpture sponsored by the Institute of Contemporary Arts and devoted to the theme of "The Unknown Political Prisoner" will not be held until March, great interest has already been shown

A JOHN FERREN PROFILE

by James Fitzsimmons



JOHN FERREN

"It is not by neglecting matter but by imbuing it with life that we make apparent the spirit. I don't believe that this concept is particular to me. I see it at the core of contemporary painting. . . ."

The speaker was the American painter, John Ferren. His subject was "The Creative Moment," and the occasion was a luncheon of the Institute for Religious and Social Studies in New York. The members of this organization are clergymen of various faiths, theologians, philosophers, and sociologists. And so, as a rule, are their guests. But in this case an artist had been invited to give the luncheon address and they listened attentively and applauded warmly when he had finished. Nothing so unusual about that, of course. Most people are willing to listen to Ferren. Not only because he is an intelligent, well-informed man, but also because he is an unusually likable man. In fact, a gentleman.

He happens to be a rather good-looking man, too. Whatever romanticists think an artist should look like, Ferren is not it. Well-built, above average height, he has blue eyes, a good forehead, sandy grey hair and a clipped semi-military moustache. He can wear tweeds without looking like a damp poet. He manages a pipe with calm inefficiency. He could be convincing astride a tiger skin, shot-glass in one hand, Lee-Enfield in the other, map of Malaya behind him on the wall. Instead, he is an abstract painter with a taste which ranges in music from Bach to Cage, and in books from modern poetry to science, psychology and Oriental philosophy. "I don't care much for the modern novel," he observes, revealing a dash of puritanism in his make-up. One might expect to find a puritan corner of the mind in a man whose ancestors were pioneer settlers in the Far West.

John Ferren was born in Pendleton, Oregon, on October 17, 1905. His family had settled in the West long before the Gold Rush. His maternal great-grandfather was a member of the Lewis and Clark expedition, and one of the women of the family was named Idaho.

While he was still a small boy, the family moved to San Francisco, briefly, and then to Los Angeles where Ferren spent most of his boyhood. In those days he planned to be an electrical engineer and after finishing school he went to work for the telephone company. Meanwhile, he discovered that he had a gift for modeling.

In the middle '20s he had himself transferred to San Francisco where he lived for the next few years on Telegraph Hill. There were a good many artists living on Telegraph Hill at that time and Ferren became friendly with most of them. He remembers Matthew Barnes, Cuneo, Adaline Kent and the architect James Stackpole, but looking back he feels that perhaps his closest friend during those years was the poet, Kenneth Rexroth. By now his casual interest in modeling had developed into something much more earnest and systematic. For a time he made realistic figure studies and portrait heads of his friends. Quitting his job with the telephone company, he went to work in a stone-yard carving tombstones. He was good. Payment was by the hour; he could work as much or as little as he pleased, and he was learning. But before long he became dissatisfied with the realistic approach to sculpture.

Around this time he had a curious experience of direct perception which put an end to his confusion, and though he could not realize it then, the experience provided him with a central conviction as to the nature of reality which was to sustain him through the years ahead. Psychological transformations and experiences of a mystical or quasi-mystical nature are exceedingly difficult to evaluate, for on the surface one seems very much like another. But while shades of difference among them are of crucial importance to the psychologist and to the spiritual counselor, any such experience is invaluable to the artist provided it instills in him the sense of glory and the certainty of a reality, a constant, beneath or beyond appearances. In this writer's opinion Ferren's experience, as he describes it, would seem to have been an unusually intense, indeed overwhelming, case of *participation mystique*—to use Lévy-Bruhl's term.

It happened one summer afternoon while he was walking in the hills near Berkeley with his friend, Rexroth. On many previous occasions he had had "a sudden sense of identity with certain places in nature . . . coupled with a sense of well-being . . . a sense of identity with the spot in 'volume,' an awareness of a dimension which encompassed the spot in minute detail, but which was certainly not of the customary three dimensions."* On this occasion not only was the experience greatly intensified, it was accompanied by sudden realization of the common ground, or *texture* of all things. Here is how Ferren describes it: "I asked my friend if he felt anything peculiar and he answered, no. I placed my hand on

a tree trunk. I instantaneously felt that every element of the landscape was alive, the light, air, ground and trees. All were interrelated, living the same life, and (this is important to my art), their forms were all interchangeable. The forms of things were only the particular expression of an energy, or substance, which they all shared in common."

From that time on, Ferren ceased to be concerned with the appearance of things. He decided that as an artist his function "was to reproduce in the spectator the sense of unity" which he had experienced so uncontroversially. He goes on to say: "I foresaw a directly evocative art. . . . For the artist to copy the self-evident beauties of nature was merely to praise. His true function was not praise of nature but the establishing of an identity with nature wherein he functioned with and like nature." This, of course, is a very Chinese attitude, and Ferren says, "Well, I think I am very Chinese in this respect."

Though it was still based on nature, Ferren's sculpture now became progressively more abstract. Typical of his work of this period was a series of biomorphic forms suggested by the head and figure. In the late '20s he gave up sculpture. Painting seemed like a freer medium and offered the additional resource of color.

Meanwhile, Ferren had been making a good wage for his work in the stone-yard, and in 1929 he was able to make a trip to Europe. It was a short trip—four or five months—but an instructive one. He spent most of his time in Italy where he was especially taken with Giotto, Piero and Venice—its architecture, the Tintorettoes, the whole character of the place. In Southern France, in St. Tropez he met Hans Hofmann, who had his school there at the time, Vytlačil and Cameron Booth. He also met Ortiz de Zarate, a Spanish artist who painted somewhat in the style of Derain, and his daughter, Laure, whom Ferren later married.

[Continued on page 25]

FERREN: Untitled painting, 1952.



*Extended quotations are taken from Ferren's address to the Institute for Religious and Social Studies. Others are from conversations with the artist.

COAST-TO-COAST

SAN FRANCISCO

by Lawrence Ferling*

SAN FRANCISCO: The 72nd Annual Painting and Sculpture Exhibition of the San Francisco Art Association is showing all this month at the San Francisco Museum of Art, and it aptly reflects that clash of the objective-expressionist and the abstract-expressionist which in recent years has dominated Bay Area art. The abstract has been winning steadily, here as elsewhere. The present show is no exception.

The exhibition as a whole is one of enormous vitality, variety and experiment. If abstract-expressionism comes closest to grasping "the intrinsic, the only genuine reality" (as earlier expressionists put it), if the spiritual and the subjective are best conceived in non-objective terms, then one may expect a depth which other art could never attain. Among the many abstract-

Spirits flames upon the inward eye long after one leaves the show. The one representational work to win a prize is Charles Griffin Farr's *The Bay Window* in a style of tight, idealistic realism which many show-goers will decide is much better done by Joseph A. Oneto in his *Pier 43*.

The prize-jury's taste is shown up considerably by other painters in the show who have gone through abstract periods and are now producing objective-expressionist work. David Park's *River Bank* and Elmer Bischoff's *Lake* are deeply subjective expressions, with color and form that succeed in creating the sensations of abstract painting. If the supreme question about a work of art is out of how deep a life does it spring, then these works and the objective-expressionism of William Rohrbach (*Three Boats*), Wilson Burdett (*Fear*), and D. Faralla (*Still-Life*) rate high for the depths they communicate.

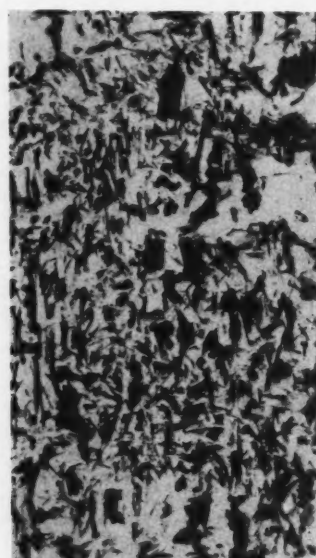
nual Exhibition of Painting and Sculpture at The Pennsylvania Academy of the Fine Arts (to March 1). Physically it is a handsome show, thanks to the Academy's director, Joseph T. Fraser, Jr., whose canny installation of the work points up unity of art thought, and, perhaps as a by-product, pattern and color clichés. Sonia Sekula's *City of the Poor*, for instance, a huge sketch with mural potentials, has within it the same general flow of shapes as those noted in David Smith's *Flight* (rust and blue-green abstract sculpture) and in Theodore Roszak's metal *Invocation II*. Again, the Roszak has forms in common with Mark Tobey's abstract painting *The Voyagers* and Juan Nickford's sculpture, *Fishes*; while bristly linear accents, geometric and otherwise, are found in Roy Gussow's wire construction, *Conchoidal*, Leo Manso's abstract canvas *Low Tide* and Kurt Roesch's *Butterflies*. Coincidence of



FARR: *The Bay Window*



UNDERHILL: *The New Lover*



BRIGGS: *Composition*

expressionist canvases in the present show, there is depth of sensation and depth of emotion, if not depth of thought. There are sumptuous color depths as well as gay surface patterns. There are emotive textures. Technique is supreme here, while content with real depth of meaning is too seldom discoverable.

Among the prize-winning canvases, Robert Neuman's *Apple Town* stands out for its somber strength, making perhaps the strongest abstract statement among the 140 canvases exhibited. [For a complete list of prizes, see page 27.] Ernest Briggs' untitled oil has harmony and radiance in spite of an overall frenetic effect which severely restricts its depth. Lundy Siegfried's *Death to the Coyote* employs a tattered kind of expression and yet makes a somewhat unified statement of semi-abstract reality. Leah Rinne Hamilton's *Joyous*

There are 55 pieces of sculpture, and they carry out the dominant expressionist character of the show. There are doubtful abstractions in oak with parts that may be variously arranged. There are other wood abstractions or semi-abstractions such as William W. Underhill's *The New Lover* which may facetiously be considered as a kind of utilitarian creature for a Brave New World. There are objective-expressionist pieces such as Lipman-Wulf's *Exhortation* which have meaning beyond the purely tactile and purely visual. There are wire symbols, stone doves, pleached concretions, mobile metal monsters. Stepping gingerly through all this, one inevitably wonders anew at the strange and terrible images man breeds.

PHILADELPHIA

by Dorothy Drummond

PHILADELPHIA: Ubiquity of experimental trends and oneness in art approach both of sculptors and painters strike one as prime factors governing the 148th An-

nual Exhibition of Painting and Sculpture at The Pennsylvania Academy of the Fine Arts (to March 1). Physically it is a handsome show, thanks to the Academy's director, Joseph T. Fraser, Jr., whose canny installation of the work points up unity of art thought, and, perhaps as a by-product, pattern and color clichés.

Representational work is sparse in the annual, and, in general, feeble. It is as embarrassing to the 1953 hanging of a big annual as abstraction was in 1923. So strong, in fact, are abstract trends that they render anachronistic P. A. F. A. awards specifying landscape, figure painting or portrait as bases for choice. This year the juries did not take such verbiage too seriously; yet one feels that the award limitations exerted an unconscious effect, even in the case of the landscape medal which went to a surrealist fantasy. [For a complete list of awards see ART DIGEST February 1.]

Although the annual as a whole is far more lively and provocative than the group of works singled out for jury honors, the two top awards of the Temple Gold Medal to Rico Lebrun and the George D. Widener Memorial Gold Medal to Anthony Lauck call attention to a growing trend toward the spiritual

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COAST-TO-COAST

as against the worldly in subject matter. Lauck, himself a monk, transfers to stone his own reaction to human prayer. His medal-winning sculpture, *Monk at Prayer*, is simply stated and symbolically effective.

Simplicity and complexity vie with each other in the sculpture section. Baroque and gothic tendencies are to the fore. Unlike the painters who deal only incidentally with the human figure as such, the sculptors, except for those preoccupied with direct manipulation of metals, still adhere to the human or the animal form. Large pieces are strategically placed, with Peter Lipman-Wulf's complex *Crucifixion* facing, across the broad rotunda, the active interlacing of big hammered copper nudes which Saul Baizerman titles *Crescendo—Fifth Sculptural Symphony*. Impressive, also, is the colossal *Head of Archangel* by Walker Hancock.

Aware of the fact that artists generally, and painters in particular, are drawing away from the general public into a world peopled primarily by themselves and museum directors, the Academy asked a young Philadelphia painter, Thomas Meehan, to prepare a recording based on interviews with jurors, artists, critics and the P. A. F. A.'s own director. Main object is to explain the exhibition's workings and its awards to lay visitors. Supplemented by lantern slides, the recording, run off half-hourly, provides a short gallery talk for those not able to sit through the usual schedule of weekly discussions.

To the sophisticated gallery goer, the 148th Annual will seem more or less a repetition of its recent fellows in other cities, but with sculpture stealing the show. Conservative Philadelphia, doubtless, will find it "radical" rather than run-of-the-mill, and running true to form will prefer the quiet finely wrought cow-in-meadow type of 19th-century art that hangs in the gallery where Meehan's recording attempts to bridge present and past.

According to its catalogue the 148th Annual is being held in honor of the late Harrison S. Morris (managing director of P. A. F. A. 1892-1905), thanks to "the generosity" of his widow, Mrs. Harrison S. Morris. That the show should have had to depend largely on financial support from an individual is an unusually disturbing thought, especially when weighed against the fact that last fall the Catherwood Foundation rescued the Annual Philadelphia Water Color Exhibition from oblivion.

The 27th Annual Exhibition of Wood Engraving, Woodcuts and Block Prints at The Print Club gives one the strange feeling of having emerged from a single workshop. Most of the prints are large and, although restlessly Western in approach, they reveal influences of Oriental design and color. Prints in point are the handsome black and yellow on white *Chinese Landscape* by Carol Summers (awarded honorable mention); juror Louis Schanker's *Circle Image*, with its Chinese reds and blues; and Worden Day's *Marginal Peripheries* with its accent on line and quasi-Persian design.

February 15, 1953



MANVILLE: *Yellow Hat*. P.A.F.A. Annual

Abstractions dominate, with semi-abstractions next in line. Realistic compositions are almost at the vanishing point. Color takes precedence over black and white, although both the Boericke Prize for the best block print and the Atwood Prize for the best wood engraving went to papers in the latter category. (See page 27 for awards.) Abstract and tribal design inferences are almost paced by a medieval strain, as in black and whites by Itzhak Sankowsky and B. M. Jackson.

From 221 entries submitted, 70 prints were accepted. The Middle West is well represented, and there are a few prints from Sweden and Denmark, non-objective or abstract in trend.

LOS ANGELES

by Arthur Millier

LOS ANGELES: On February 23 this city will see its first one-man exhibition—a large retrospective one—of the paintings of that sterling member of the National Academy of Design, Gifford Beal. It seems strange that Beal, born in 1879 and growing up with the "Ash-

LAUCK: *Monk at Prayer*
P.A.F.A. Annual



can School," has never been exhibited here. His retrospective, which was organized by Millard Sheets and shown at Scripps College, Claremont, until three days ago, will be at the Cowie Galleries in the Biltmore Hotel until March 14.

Painters of Beal's generation, who matured before the depression and preserved a poise never broken by the fears and questionings of later, harsher years, serve as an antidote to some of our contemporary fumbling. His pictures, from early New York and circus subjects to present landscapes, harbor scenes and flowers, are well made and convey a healthy feeling that life in this world can still be good.

Gabriel Dauchot, 26-year-old painter of Paris, has his first American exhibition at the Dalzell-Hatfield Galleries until February 21. It was brought about through the enthusiasm of cellist Gregor Platigorsky, orchestra conductor Alfred Wallenstein, Mr. and Mrs. Edward G. Robinson and other collectors here who had bought Dauchot's pictures in Paris. At time of writing, 15 of the show's 25 paintings had been sold and two more reserved. Prices are low.

Emil J. Kosa, Jr., N.A., is our most indefatigable painter of California's landscape. He is at his best in watercolors, and his best show of them is at the Cowie Galleries until February 21. The majority show farm country at varying seasons and times of day. Kosa knows his subject matter so well, yet reacts to it with such enthusiasm, that visitors cannot help sharing his excitement and affection.

"Young" Germans Tour Ohio

A positive step in international esthetic relations has been taken by the Akron Art Institute which is now showing an invited exhibition of contemporary German paintings. Titled "Young German Painters," the show, which is believed to be the first of its kind in this country, includes the work of 30 artists from the Baden-Wuerttemberg area—a recently created state about one quarter of the size of Ohio. George D. Culler, director of the Akron Art Institute, invited the exhibition, and arranged to have it shown at the Cleveland Institute of Art in April, at Youngstown's Butler Art Institute in May, and at the Canton Art Institute in June. Other bookings are tentative.

Plans for the show were initially made by WAC Captain Frances G. Brand of the Office of German Youth Activities in Stuttgart. The work in it was chosen by a jury of German artists and museum officials, among them Willi Baumeister, whose own paintings are already known here, and who has taught many of the exhibitors in the current show.

Examples of various contemporary German trends were selected by the jury, which has pointed out that many of these "young artists" in their 40s and 50s "lost from 17 to 13 years of their lives" during the Nazi era.

A jury statement notes that geographical and age limitations prevent this

COAST-TO-COAST

show from being representative of the entire German Bundestaat. It adds: "The type of art shown here is often still attacked in Germany both in the theatrical fields and in the economic fields. Apart from the almost hopeless efforts to secure a bare living, artists are again and again confronted with popular artistic ideas still surviving from the art theories of Hitler's epoch." Members of the German jury therefore regard the American exhibition as an important opportunity for the young generation of German painters.

Watercolor National

Representing "probably every approach to watercolor prevalent in America today," the 1953 Baltimore National Wa-

COAST-TO-COAST NOTES

Richmond, Virginia: In conjunction with its forthcoming biennial Virginia Artists exhibition—to be juried by Gordon Washburn, director of the Carnegie Museum; Jacques Lipchitz, sculptor; and Edward Hopper, painter—from mid-February to March 22 the Virginia Museum is showing work by the two artist-members of the biennial's jury. Titled "Judge the Jury," the two-man show includes Hopper paintings dating from 1912 to 1952 (among them the famous "House by the Railroad" from New York's Museum of Modern Art) and a dozen-odd Lipchitz sculptures. The Lipchitz works range from a 1920 portrait of Gertrude Stein to a 1950 study for the "Birth of the Muses." Most of the

painter; and Roberto Montenegro, painter of Mexico City, the show represents 65 Texas artists. Following the Witte Museum showing, the prizewinning paintings will make a four-month circuit to the Dallas Museum of Fine Art, the Houston Museum, the Abilene Museum, A. & M. College Museum, A. & I. College Museum, Kingsville Museum, and the Corpus Christi Centennial Museum.

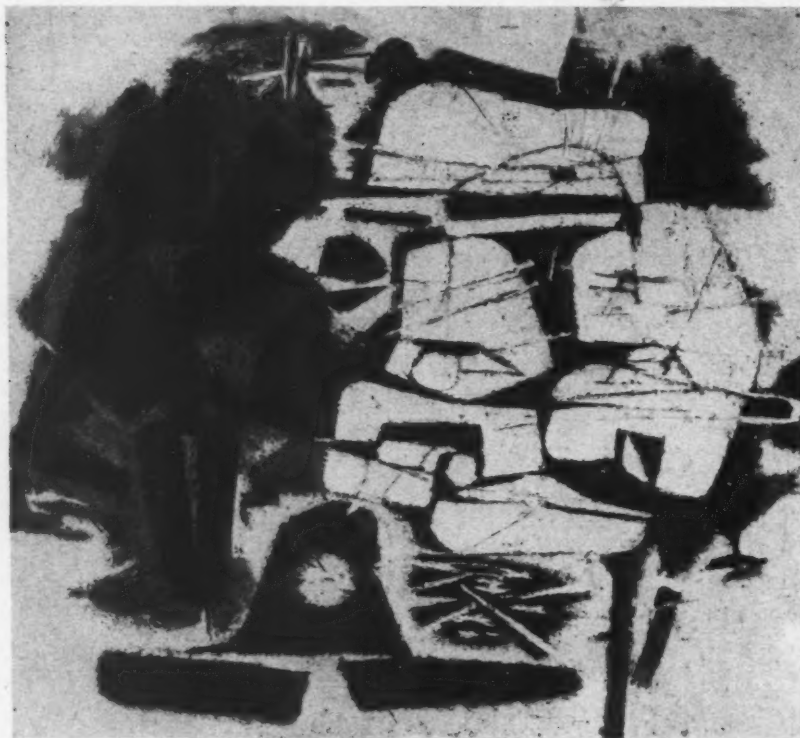
Minneapolis, Minnesota: Four contemporary American artists—Adolph Gottlieb, Robert Motherwell, William Baziotis and Hans Hofmann—are featured in an exhibition on view at the Walker Art Center in Minneapolis to March 15. While most of the 32 paintings and collages in the show come from the Kootz Gallery in New York, a few have been added from private and public collections. Gottlieb is represented with eight paintings; Motherwell with five paintings and two collages; and Baziotis and Hofmann with eight oils each. The exhibition was recently seen at the Arts Club of Chicago.

New York, New York: The American Federation of Arts, a non-profit educational institution devoted to servicing the art needs of the American people, recently received a grant of \$36,000 from the Carnegie Corporation. The grant will be used to help expand the Federation's membership and to widen the scope of its services. AFA plans include expansion of the organization's exhibition service which in 1952 booked almost 400 exhibitions in galleries and museums throughout this country and Europe.

Madison, Wisconsin: Artist-craftsmen from all sections of the country are represented in the University of Wisconsin's exhibition of contemporary silverwork and ceramic sculpture. On view through March 16, the show ranges from a 1912 terra-cotta abstraction by Alexander Archipenko, to recent works by Henry Rox, Viktor Schreckengost, Ellen Key-Oberg, Alex Loik and Hudson Roysher, among others.

Columbus, Ohio: "Metal Today," the sixth annual exhibition of the Beaux Arts Club of the Columbus Gallery of Fine Arts, features metal as "a creative medium in art and industry." On view to March 22, the show includes household utensils, furnishings, jewelry, sporting goods—all selected as representative of good modern design.

Utica, New York: The 16th Annual Exhibition of Artists of Central New York—at the Munson-Williams-Proctor Institute in Utica to February 22—represents the work of 140 artists living within 100 miles of Utica. Out of about 300 watercolors, drawings, prints and sculptures submitted, 87 items were picked for exhibition by a jury comprising painter Isabel Bishop, sculptor David Smith, and Buffalo museum director Edgar Schenck. The annual is the largest show of the year at the Institute.



SEITZ: *Hand*. At Akron Art Institute

tercolor Exhibition, co-sponsored by the Baltimore Museum and the Baltimore Watercolor Club, will be on view at the museum through March 8. Jurors Milton Avery of New York, Montague Charman of Syracuse, and Richard Lahey of Washington, D. C., selected 105 temperas, gouaches and pastels by 98 artists, 34 of whom are Marylanders.

According to the museum, an interesting sidelight on the exhibition is "the conspicuous absence of 'big name' artists who did not enter works. . . ." Far from suffering as a result, the show "is thought to have an unusual freshness."

Top award of \$200 went to Robert Gates, a Washington, D. C., artist, for his *Starry Night*, an abstract-expressionist gouache. Marian Holland of Baltimore won the \$100 second award for her figure study *Jean Reading*, and Betty Cooke received third prize of \$50 for an abstraction. For a complete list of prizes see page 27.

sculpture has been borrowed from the Curt Valentin Gallery in New York. The museum expects to purchase both a Hopper and a Lipchitz for its permanent collection.

Seattle, Washington: A loan exhibition of contemporary American art, at the Seattle Art Museum to April 5, comprises 30 paintings and four sculptures. The show attempts to survey current styles and includes examples by artists who have been identified with the establishment of new trends during the past decade. Among artists represented are Gwathmey, Hopper, Davis, Stamos, Albers and Hofmann.

San Antonio, Texas: In the Fourth Annual Texas Watercolor Society Exhibition, at the Witte Museum in San Antonio to March 1, of 94 papers shown, 28 are prizewinners. Juried by Edward Millman, visiting art professor at Arkansas University; Gene Byron,

NEW YORK

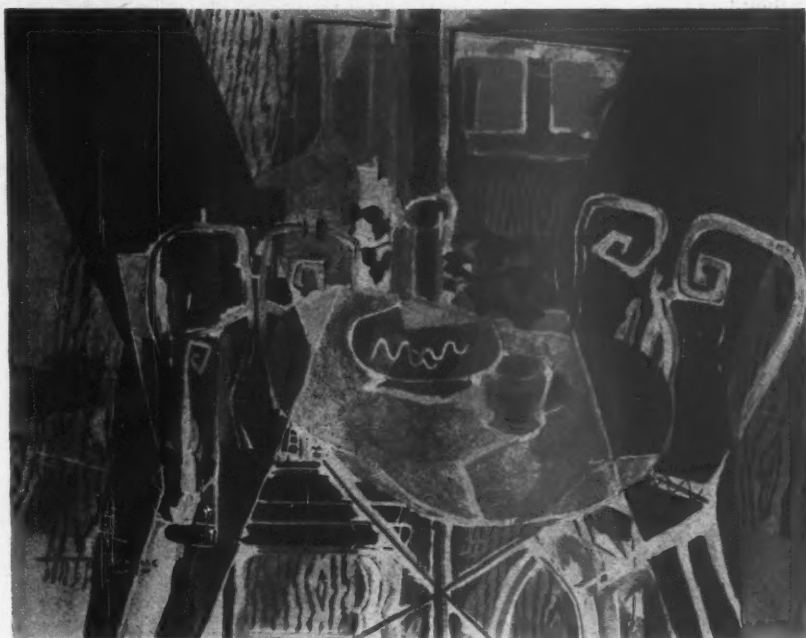
Non Non-Objective

A radically different institution from the one the public has known is revealed in the current exhibition at the Solomon R. Guggenheim Museum. This is the first exhibition arranged by James Johnson Sweeney since his appointment as the museum's director. It includes roughly 70 paintings; it will remain on view until April 8; and a beautiful show it is. One can't resist using the word "beautiful" in connection with the show itself, with many of the individual works, with the relationship set up between the paintings and the white walls.

If some people are concerned that in a museum heretofore associated primarily with non-objective art this exhibition is predominantly *not* non-objective, the foreword to the catalogue explains: that the exhibited works have been selected from the museum's collection to show some of its less known aspects; that the exhibition "is not intended to emphasize in any way one character of the collection over another." At any rate, the show is one to respect, for it has been designed with respect: to the artist, to the work of art, to the viewer. Obviously, the primary concern here has been with quality; and, indeed, each painting is like a startling and magic revelation.

Léger is represented in the exhibition by some 10 or 11 paintings dated 1911 to 1925, among them *The Clock*, *The Bargeman*, *The Stove*—all small but pulsating with a glow and warmth which his larger and later works sometimes lack. And in his *Smokers* of 1911, one finds a relationship to Robert Delaunay's *Eiffel Tower* of 1914. Delaunay himself has several canvases of this subject, and one can trace in each his search for integrated color and form.

Rarely exhibited before on the premises, Picasso is represented by four brown-gray cubist compositions of 1908-



BRAQUE: *The Terrace*

11, analytical and elegant. And there are earlier examples of Mondrian's resolute striving for the absolute.

Many others represented are astonishingly well represented: Klee, Chagall, Gris, Kandinsky (so lyrical in *Black Lines* and *Light Picture*, both of 1913), Seurat (in conte-crayon drawings) and Gleizes (in a monumental *Harvest Threshing* which measures almost 12 by 9 feet). Monumental, too, yet more complex than some of his better known sculpture, is Brancusi's *Adam and Eve*, almost eight feet tall, in old oak, chestnut and limestone—a recent accession.

If this exhibition sets the pace for other "unfamiliar" groups which the Guggenheim plans to show from time to time, the public may look forward to a number of very rewarding events at the museum.—SAM FEINSTEIN.

Braque: A Tradition Continued

The first New York exhibition in a decade of recent paintings by Georges Braque will be held from February 20 to March 14 at the galleries of Theodore Schempp & Co. The selection was made by the artist himself with the assistance of Maeght, his Paris dealer. It includes still-life, landscape, interior and figure subjects, at least half of which are major works and at least two of which can properly be called masterpieces of post-cubist painting.

The masterpieces are *The Studio*, a 51-by-76-inch still-life in an interior, dated 1949, and *The Night*, 1952, an almost life-size allegorical figure, curiously heraldic and like a tapestry. Painted in dark greys, umbers and blacks, both works are extraordinary technical achievements. In *The Studio*, an artist's equipment is arranged before a large window. In front of the window a great transparent bird—a ghostly image of the spirit—hovers. The painting communicates a feeling of intense quiet,

the lyricism of an ardent, solitary man whose companion is a force, a mystery.

Another aspect of that force is depicted in *The Night*, for this nude figure of austere dignity, this majesty who carries light in the darkness, is surely the goddess to whom poets and painters address their urgent prayers.

Maturity expressed as equilibrium, taste and craftsmanship unsurpassed in our time; a masculine psychology that demands organization in the work of art and rejects extravagance and self-dramatization—these are some of Braque's attainments. In the great trio of Picasso, Braque and Matisse, it is Braque whose art is most typically French. It is in his paintings that qualities of reason, restraint and elegance at the service of lyricism are most consistently present. And these are qualities he inherits from Chardin, Boudin, Corot, Poussin and Manet.

Braque's art is not intellectual, it is not tormented. It is an art of sensibility and intelligent reflection. His paintings reveal a constant concern with the inner reality, the secret dialectic, of the things around him. Instead of emotions aroused by specific human situations, he gives us emotion in its generalized form, as mood. It is the kind of emotion evoked by man's relations with nature, and for Braque man is part of nature. In the still-lives, man is present by proxy, for his effects, the things he has fashioned, are integrated in a total pattern of light, texture, line and plane.

Balance is the essential characteristic of Braque's greatest paintings, a dynamic balance sustained by webs of paradox. Elegant arabesques; rippling, almost baroque, contours; subtly harmonized colors; sensuously ornamented surfaces; casual *trompe l'oeil* textures—all these are present in his work. But so are blacks sonorous as a trumpet

GRIS: *Fruit Bowl*



NEW YORK

voluntary, a long range of chill greys, and a most rigorous structural order.

Master of low-key effects, he is also a master of light. In fact often what he paints is not the object itself but the light it molds and reflects. (For example, in *The Shower* it is not rain but light momentarily suspended on rain that he has painted.)

Braque, the innovator, is also a traditionalist. The exquisite, almost monochromatic *Seascape near Dieppe*—sand, water and sky ranging from pearl to iron grey—relates him directly to Boudin and Corot, though Corot was never this sober. Except that Braque is more forceful, *The Philodendron* might be one of Vuillard's decorative panels.

Braque's roots as a craftsman go back to much earlier times: to the artisans who built the great cathedrals.

passed through a period which shows the liberating influence of Negro sculpture, till he reached the 20's, when he produced a series of heads, reclining figures and the magnificent *Seated Nude* which belong to the world of Matisse, the mature painter.

A standing male figure, *The Slave*, 1900-1903, is almost brutally powerful. *Jeannette*, 1910-1911, a portrait head carried through five stages, is a stunning demonstration of Matisse's creative process. From a realistic study it goes through a progressive stylization to a final state that is startling in its boldness. It precedes by 20 years Picasso's heads in a similar manner. The *Seated Nude* of 1925 is at the peak of Matisse's sculptural oeuvre; apparently housing all the elements of art, it is at once tense and reposeful, varied in its ele-

menting of surfaces, joining of planes and extension in space. But in others, Roszak washes in a ground plane, or plays with relations of line and light, creating brilliant pictorial effects. The large vertical *Study for Invocation No. 3* recalls the silvery lightness and subtle halting line of a Renaissance pen drawing. Poised on a vertical axis, this lithe figure emerges from a series of well organized long strokes. Diagonals seem to extend beyond the figure so that by suggestion the picture plane is filled.

More sculptural, and an excellent example of the strong correspondence between sketch and sculpture, is the finished drawing for *Spectre of Kitty Hawk*. Here fine linear hatching brings out the spiny relief, while predatory claws are sweepingly modeled in heavy India ink line.



MATISSE: *Seated Figure*

In an atomized society perhaps a painting affords as good a shelter for the spirit as a cathedral would, and though there is nothing specifically religious about Braque's paintings, some of them suggest a kind of atonement—giving this word its submerged literal definition.—JAMES FITZSIMMONS.

Matisse: Sculptor

In a long life devoted to the exploration of all forms of graphic expression, Matisse has produced 54 bronzes which establish him as one of the great sculptors of our time. The Valentin Gallery is showing 38 of these works until February 28 in what is the largest display of Matisse's sculpture that New Yorkers have seen. Many of the pieces are sketches whose flickering, broken surfaces are the sculptural counterpart of Matisse's fascination with light and color; others are composed of solid, smooth-skinned, swelling forms; and all are vigorously spatial, distinguished by the presence which marks the best of sculpture.

Reflecting in his first studies an admiration for Barye and Rodin, Matisse

ments and cogent in its organization, graciously feminine in spite of its monumentality.

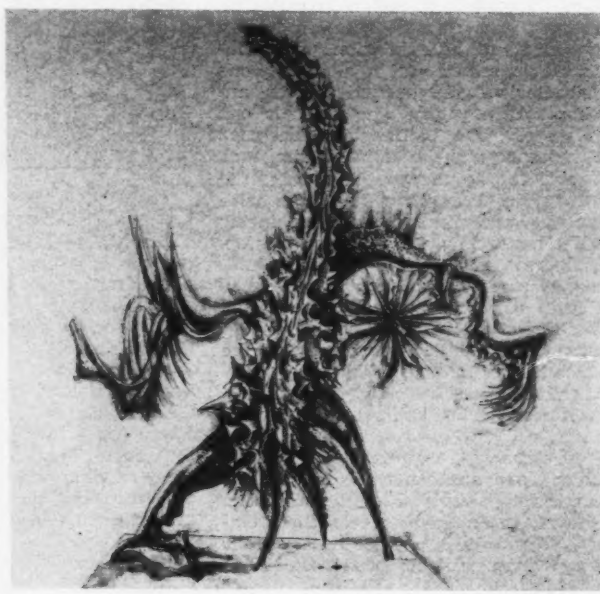
We think of Matisse as essentially a painter who has done some sculpture. But given the fragility of canvas and the imaginable ravages of time, the year 4000 may well see him as a powerful sculptor who also did a few excellent paintings.—SIDNEY GEIST.

Roszak: Draftsman

Not just a sculptor but a distinguished draftsman as well, Theodore Roszak, in his first exhibition of drawings (at Matisse, to February 28), shows 35 working studies for sculptures, studies which have a graphic strength independent of their functional origin.

For Roszak, the drawing is more than a cryptic blueprint; it is an image source. Each carefully articulated study fixes some crucial point, some inconspicuous passage of the projected welded sculpture. Fretted baroque surfaces, involution lines, horny facets are "felt out" in the sketch.

Some of the drawings are direct plans for sculpture with emphasis on



ROSZAK: *Spectre of Kitty Hawk*

Roszak's unusual imagery—bound up with primordial forces and suggesting claws, thorns, sea scavengers, horns—finds compelling expression in *Invocation No. 1*. This is at once a Victorian mirror, a portrait of a vain woman, a bull, a mannequin, an inhuman monster, a mysterious surreal symbol of psychic hells.

A number of drawings here are small, several scattered on a page, and in these vignettes one can see even more clearly the draftsman's love of pattern and design. Often they are as elegant as Callot studies.—DORE ASHTON.

Lurçat: Weaver

Twenty tapestries by Jean Lurçat, on exhibition at the Associated American Artists New York galleries until March 14, are as sharply affirmative of nature's animate process as are the crowing cock which Lurçat depicts among his themes. For in his choice of subjects, in his manner of recreating them within his medium, in the electric crackle of his decorative invention, this artist extolls the vital fecundity of living organisms.

NEW YORK

With his enthusiastic students and workmen, in a castle-like house in Aubusson, Lurcat succeeds in combining natural, heraldic and mythological symbols into composites which make stunning and distinguished wall hangings. His birds, suns, beetles, butterflies, a whole world of plants, animals and insects engage and delight the eye. Shapes and colors are extracted and re-designed for maximum intensity within the visual and symbolic context of the individual tapestries.

Using roughly 400 chromatic variations, Lurcat has given his workmen color schemes ranging from vibrant lemon yellows with the staccato red and black markings of a strutting cock, to goat-forms in hot wine colors or blue-blacks and saturated orange-browns. Occasionally, a severe color limitation is imposed: black and white or gold on a black background will dominate a tapestry.

Lurcat evolves his creations in terms which are integrally related to weaving, rather than as paintings to be translated into another medium, and he designs so as to turn to his advantage the technical limitations of yarn, thread and dyes. In this time of pessimistic questioning as to uses for the artist's creative impulses, this exhibition of modern French tapestries (none of which has been seen previously in this country) should exemplify the old proverb that where there's a will there's a way.—SAM FEINSTEIN.

Futurist's Regression

Gino Severini's moment in history was February 11, 1910, when he and a number of other young Italian painters issued their famous Futurist Manifesto. Shortly after, Severini's work began a long process of disintegration which terminates in the eclectic and uninspired paintings of 1952. In the current retrospective exhibition, at the Cadby-Birch Gallery through March 7, 20 paintings trace this sad descent.

To a world no longer stirred by manifestos, and at a time when artists move single file through jungles of hostile forces, the Futurist Manifesto seems like ancient history. But the fact remains that the Italian artists—fore-

most among them Severini—who united to create a forceful new style, influenced contemporary art immeasurably. Perhaps it was inherent in the futurist credo, which aimed to "destroy the cult of the past" and present "the dynamic sensation in itself," that the futurists should be dissolved and absorbed by the very future they envisioned. In the case of Gino Severini, eclipse came rapidly after the initial revolt.

In this show two works of the futurist period reveal Severini's early vigor. The earliest, *La Danseuse Obsédante*, which works out of Seurat's divisionism toward futurism, presents a multiple image of a woman whose alluring eyes, wittily equated to the eyes of a cat she holds, are repeated throughout the canvas. The 1913 *Dancer Plus the Sea Equals a Vase of Flowers* is in full futurist mode, composed with vaulting diagonals and colored with clanging mauves and oranges which suggest industrial furnaces.

Severini's contact with Paris' leading cubists led to a cubist period in his own work. Three works of 1917 and 1918 demonstrate his adaptability—and his esthetic bankruptcy. For in all three the voices of Braque, Gris and Picasso clamor.

From 1943 to 1949, Severini concentrated on portraits and still-lives. Having lost his sense of the glory of speed, he tried to replace futurism with a quiescent philosophy which aimed to present the object in terms of its human significance. Unfortunately, his adaptations of Matisse's colorful interiors lack the light touch, the humor of the French master.

Finally, in five paintings which were shown at the 1952 Venice Biennale, Severini turns to a banal and insubstantial type of abstraction. Like good modern posters, these paintings are composed in flat, bright-hued planes. Over these, Severini projects awkward, linear figures which sometimes resemble neon tubing. These straying lines, unrelated to their ground plane, are hollow echoes of Picasso's stick-figure period.

—DORE ASHTON.

Bonhomme: Neglected Talent

The discovery of a neglected talent is usually an event of greater interest to the discoverer than to the wide public. Not so, however, in the case of Leon Bonhomme, whose drawings and gouaches will be on view at the Chapellier Gallery till the end of March. The drawings attract attention immediately because of their resemblance to the early Rouault; they hold it eventually by the brilliance of their execution, their variety, and their freshness.

Bonhomme was born in 1870, a year before Rouault, and died in 1924. Together with Matisse, Marquet and Rouault, he studied under that remarkable teacher, Gustave Moreau; and while the others achieved recognition comparatively early, until recently he has remained practically unknown in both France and the United States. Something of a dandy, very private in his habits, he permitted few friendships; but he copied the old masters at the Louvre in the company of Matisse, and



BONHOMME: *Musical Clown*

was close to Rouault, who used to visit his studio. Around the year 1900 he started a series of small gouaches of sullen, fleshy, stockinged nudes painted in deep blues and reds, their forms contained by a heavy profile. These gouaches picture women of a Baudelairean world, and are remarkably like Rouault's paintings of prostitutes, which they seem to predate by a year or two.

A nervous, eloquent draftsman, Bonhomme made hundreds of sketches of nudes, clowns and genre scenes. In contrast to the heavily stylized drawings of Rouault, Bonhomme's are light and flashing, with an endless wealth of calligraphic notation. Rouault's art, with its heavy load of indignation, is doubtless more robust and forceful than his friend's, but it cannot henceforth be considered a unique, unrelated expression. The emergence of Bonhomme sheds a valuable light on the function of the minor artist.—SIDNEY GEIST.

Early Sienese "Assumption"

A large early 15th-century Sienese panel depicting the *Assumption of the Virgin* is being shown by Duveen Brothers, 18 East 79th Street, throughout this month. The panel, painted by Andrea di Bartolo, depicts the Virgin hieratically posed amid angels. It was formerly in the collection of the Duke of Castracani, descendants of the 14th-century Castruccio Castracani. It has been documented by such authorities as Berenson, Douglas, Van Marle, Pope-Hennessy and Edgell.

Andrea di Bartolo, son of trecento painter Bartolo di Fredi, was active from 1389 to 1428 and held the office of architect-in-chief to the Popes at Avignon. He composed this panel in a traditional manner. The diminutive donors, Ser Palamedes and his son Matthew, in whose memory the panel was ordered, are seen in the lower corners in attitudes of adoration. St. Thomas the Apostle stands below the central figure holding the girdle of the Virgin in his hands. The work is grounded in gold-leaf, and painted in clear tempera reds, roses, blues, yellows and oranges.

SEVERINI: *Self-Portrait*



February 15, 1953

FIFTY-SEVENTH STREET IN REVIEW

JOHN FERREN: The paintings in John Ferren's first one-man exhibition is four years are all abstract and are all concerned with that pulsating and organic energy which is the core of nature. Associations evoked by them are biomorphic, suggesting growth, flowering and decay. [A John Ferren Profile, illustrated with a painting from this exhibition, appears on page 11.]

In the spring of 1952, Ferren painted many white canvases—paintings in which the white ground is a void, surrounding and keeping afloat buoyant forms of pale color. One of these—a large horizontal canvas—has irregular ovals of pure and greyed yellow suspended diagonally. Counterpoint is provided by opaque white and notes of grey and blue. Here the feeling is of openness and calm.

During the summer of 1952, Ferren painted a series that he calls "California paintings." In these, surfaces are alternately flat and richly textured; forms are like flowers or brains. In them, too, much of the calligraphy is vertical and the accidental running of the paint is utilized. The handsomest are in soft tans and browns, warm full volumes seeming to nudge each other.

A new direction appears in the fall and winter paintings. There is a recurrence of the void—now in luminous greys—which works also as a surface. Suspended in (or placed upon) the background grey are flame-like bursts of heavy calligraphy, active as both line and color. The result, particularly in one large grey painting, is spontaneous yet poised and controlled. (Iolas, to Mar. 14.)—P. B.

HANS ERNI: This Swiss artist, who has exhibited many times in Europe, is now holding his first showing on 57th Street. An important phase of his work, murals, cannot be displayed here, yet many of his paintings suggest them in their breadth of design, backings of earth colors and almost startling clarity of design. He is a superb draftsman, working with an impeccable precision of line in an extraordinary variety of imaginative designs.

The greater part of his work is developed in semi-abstractness. In many of his paintings, forms are merely outlined; in others they are soundly modeled. In both cases they are included in skeins of white lines against a flux of color. One of the outstanding ones is *Man Writing*, showing a dusky figure emerging from and disappearing under a helical swirl of fan-like, white lines, through which diagonal and vertical lines cut sharply, producing a sense of suspended movement. (Knoedler, to Feb. 28.)—M. B.

JAMES ENSOR: Ensor's last period—from 1900 till his death in 1949—is often overlooked as either weak or repetitive. But in these 10 paintings never before exhibited in the United States, Ensor's late work appears more cunning, more abstruse, dryer, at times more macabre, but not weaker than his earlier expressions.

A painting which typifies this period is *Infamous Vivisectors*, painted in 1925.

Here a frontal group of skeletal figures pushed close to the picture plane ogle at the spectator while above, enclosed in a circular frame, two mawkish figures probe at a crucified animal. In the upper corner, a carefully rendered self-portrait of Ensor spits at them. While this seems a forthright indictment of vivisection, the presence of a figure taking a bribe from death, and of unexplained grotesque personages, suggest a more unsavory underlying theme. Ensor's peculiar symbology is further displayed in *Carnival*, a 1930 echo of the stirring *Christ's Entry into Brussels in 1889*. But in the later work, masked mummers are more crudely caricatured and Boschian minions of the devil are more sinister.

A still-life, a study of bathing nudes, and a 1927 *Temptation of St. Anthony* exemplify Ensor's mature painterly technique which could render flesh, or flowers, or vaporous atmosphere with great delicacy. (Feigl, to Feb. 28.)

—D. A.

JO DAVIDSON: The death of Jo Davidson in 1952 ended a career in sculpture unique in its range through time and space. In the course of almost a half century that took him to the great and the famous in all parts of the globe, Davidson accomplished a sculptural documentation of his era that must be unparalleled. His last portraits were done in Israel: 14 studies in bronze and terra cotta of leaders of the new state and of colorful Jewish and Arab types. They are frankly reportorial. If they lack the graces that reflection and research bestow, they have an excitement and timeliness that mirror the front-page world in which Davidson moved. Here are smiling portraits of Chaim Weizmann, Ben-Gurion and others. Outstanding is the head of Joseph Sprinzak—vigorous, coherent, a virtuoso performance. (Israel Exposition, to Feb. 28.)—S. G.

HEDDA STERNE: The change and growth that have marked Miss Sterne's work of the past few years continues.

ERNI: *Man Writing*



In these recent paintings, the motif of the personalized machine is less evident; it has now given way to experiments with the dynamics of space and movement.

In a group of tondos—each mounted on a concealed central axis—Miss Sterne suggests the interchangeability of top, bottom and sides. These paintings are actually discs, which can be turned so that relations between their spatial elements constantly change. Each tondo is painted in a different way. One in black and grey has simple forms; another is more subtle, its warm glazes hiding its muted structure.

Other paintings in the show are variations on a theme suggesting growing forms. In some of these the image relates to a figure, perhaps a musician with a graceful instrument, formed by linear arabesques. In others, hidden forms come to the surface only after prolonged contemplation. (Parsons, to Mar. 4.)—P. B.

MARCEL VERTÉS: Vertés' gouaches of stage sets and costumes for the film "Moulin Rouge," form a vivid evocation of the familiar figures and their environment. The gnome-like Lautrec, who was an habitué of this scene, is included in many of the paintings. The frenetic movement of this once famous rendezvous comes to life with compelling reality under the artist's skillful brush and through his unfailing sense of style in details of gesture, costume and décor.

A group of drawings and watercolors, carried out while Vertés was in Venice, suggests the artist's interest in the magnificent array of Venetian old masters, in the preponderance of nude figures on these papers. Defined by graceful contour lines, these sculpturally modeled figures are completely impalpable in their rhythmic disposition of glowing color. (Carstairs, to Feb. 28.)

—M. B.

WILLIAM SEITZ: On a scumbled, spattered, accidental ground, Seitz paints an improvisation that is held in place by line which whips around and defines forms of a flame-like character. This is the manner called automatic. If it is true, as Seitz has written, that automatism can reveal the whole man, what it reveals here is a decorative, formalist sensibility, aware of a multitude of possibilities that it has not been able to bring into meaningful focus. *The Outpost*, however, with its variety of spaces and mysterious imagery, achieves an expressiveness that is beyond mere taste. And *The Cloister* is interesting for its movement to and from the center of the canvas, where a calm, warm area is under attack from the bristling periphery. (Willard, to Feb. 28.)—S. G.

'COLLECTORS' FINDS: Fascinating comparisons are offered in this pleasant little show. The 17th-century Spanish *Bodegona with Game*, a large canvas of sharply focused Dutch-like realism, contrasts strongly with Vuillard's vignetted bouquets of *Anemones*, small,

FIFTY-SEVENTH STREET IN REVIEW

freely stated in pastel and gouache, and charming in its suggested completeness. Ingres' pencil *Portrait of Auguste Jean D. Vinchon* is serious and tightly masterful in execution, while Toulouse-Lautrec, in *Deux Cheveaux*, plays with a random and casually wandering pencil line until what seems at first a merely specious form of abstract-expressionism defines itself into the horizontality of resting horses. There are other, more typical examples by Lautrec. There is work by Steinlen (directly stated ink drawings and a rich black and white monotype) and, among others, by Daumier (four lithographs and an acutely graphic *Deux Avocats*, sensitively drawn in ink) and by Derain, whose small sepia-washed *Landscape Study* approaches, in its softly pastoral mood, the atmosphere of Albert Ryder's poetically realistic small oil, *Near Litchfield, Connecticut*. (Maynard Walker, to Feb. 21.)—S. F.

JERRI RICCI: With a fluent brush, this watercolorist brings to life traditional scenes of New York, Boston and Rockport. Rainy days seen with tender nostalgia represent a recurrent mood. Thus *City in Fog* lyrically captures the wetness of a misty day with its umbrella-shielded figures hurrying through the somber street. In *West 4th Street, New York*, a wistful rendering of a familiar Village corner, the artist delineates details with free brush strokes, yet with a discipline that recalls Chinese brushwork. Her few Rockport subjects lack the personal touch of her New York scenes and say nothing that has not been said already about this much-portrayed section. (Milch, to Mar. 7.)—A. N.

WILLIAM LESTER: This painter, chairman of the department of art at the University of Texas, is now showing his work of the last three years. A personal conception of subject matter is marked in all the paintings, but the more recent ones evidence greater concentration and subduing of detail to the scheme of the designs. Employing a recognizable objective basis for his landscapes, Lester abstracts essentials in formalized expressions of power and amplitude. A somewhat arid *matière* intensifies the vigor of his canvases.

Lester's *Two Rocks* exemplifies much of his work, its towering, laminated forms jutting out from a network of stylized foliage which interposes a vertical opposition to the angled rocks and the upward sweep of planes. (Passedoit, to Feb. 28.)—M. B.

JEAN CARZOU: Nudes with abundant serpentine tresses and mysterious, romantic landscapes make up this exhibition by a well-known French painter who was one of the winners in the recent Hallmark competition. His work is generally less playful than his Hallmark offering, although it has a quality of sweetness. In the figure paintings, as well as in the green *Still-Life with Lamp*, forms are slightly abstracted and highlighted by nervous linear accents in yellows and reds. Carzou's landscapes are more subdued. The most romantic of these—*The Gates of The Tuilleries*,



RICCI: West 4th Street, New York

with its gatehouse, grill-work and equestrian statue—would make a fine stage set, perhaps for the gate scene of *La Bohème*. (Galerie Moderne, to Feb. 28.)—P. B.

BRUCE CURRIE: In his first one-man show, Currie exhibits oils (most of them done during a trip to Europe) which have many engaging qualities. A self-taught painter, he is forthright in his choice of subject matter and sophisticated in his treatment of it. Refined selectivity governs his work, and while he retains readily recognized aspects of his chosen theme, these are semi-abstracted into patterns of broadly decorative, flat areas. He likes to flatten the fire of his colors, too, without losing their cleanness of impact.

In *Boat in Harbor*, large rectangular areas of grayed-yellow, olive-green and sand-pinks are set off against small notes of strong blue, burnt red and orange, with smaller sharp blacks as accents. Black is featured with telling effect as the dramatic climb of shadow up *The Stairway*, and in *The Chair* black unifies a perpendicular meeting of planes by running through the chair-back and the book resting upon the chair's seat. (Ganso, to Feb. 21.)—S. F.

TOULOUSE-LAUTREC: Posters, etchings, drawings and lithographs, by this artist impress one as always in any showing of his *oeuvre* with the immense amount of work that he accomplished in a short, disordered life.

Lautrec's debt to Japanese art is evident in his poster work, in its massing of color areas and freedom from geometrical design, substituting for it a subtle balance of light and dark hues. Since the Japanese method of block printing was not feasible, his posters were executed on the stone, often enhanced by oil paint in the charcoal outline and additions of spottings of color on the stone surfaces.

Among the lithographs—happily, in many cases, editions before the straggly lettering was added—is an ephemeral

one of Yvette Guilbert without the long, black gloves. The color prints include a handsome silhouette of the actress, *Mlle. Lender*; an amusing scene of *Cha-U-Kao Entering the Moulin Rouge* on a donkey, and in *Idyll Princière*, a revival of an old scandal, the elopement of an American heiress, married to a nobleman, with a gypsy.

The etchings are small, spontaneous portraits. The drawings, often touched with color, are studies for his contributions to the *Revue Blanche*. (Knodler, to Feb. 28.)—M. B.

EDWARD JOHN STEVENS: As technically proficient and highly decorative as ever, Stevens in his latest work shows that his vivid imagination has been replenished by his European trip. Borrowing freely from the art of the past, he produces patterned, stylized fantasies, opulent in color and design. He utilizes his various sources directly without translating them into new or deeply personal experiences. Sometimes, as in *A Venetian Masquerade*, he creates pictorial unreality by juxtaposing alien images. Here three early Christian figures in a Venetian gondola drift languidly past a Byzantine city, and everything is woven into a mosaic pattern. (Weyhe, to Feb. 28.)—A. N.

ROY NEWELL: In his first one-man show, Roy Newell brings together a large body of work (almost 40 paintings) titled to suggest Old Testament themes. The paintings can be grouped according to style, although Newell groups them on the basis of theme. But the paintings themselves are very clear. Newell uses the language of post-cubist abstraction with freedom and verve.

Several black and white canvases are like thickets of diagonal branches with short accents of cross bandings. These suggest the infinite architectural repetitions of Piranesi's prison scenes. *Jacob Wrestling With The Angels No. 2* is a large canvas in which angular fragments are arranged in a multi-faceted

FIFTY-SEVENTH STREET IN REVIEW

mosaic of vibrant color. Newell's other approaches are more amorphous and atmospheric. The almost impressionist *Hallelujah No. 2* is his most tactile and searching work. Between these two extremes, there are canvases in which irregular geometric areas are formed by dry linear divisions. (Hacker, to Feb. 28.)—P. B.

MAXIM KOPF: It is obvious that Maxim Kopf is an experienced painter. In the landscapes and figures that form his current exhibition, he combines a feeling for the paint itself with a sensitive respect for the demands of his subject.

Some of Kopf's landscapes are tropical and perhaps too lush, but those of Spain—particularly *Toledo, Spain* and *Twilight*—are subtle and responsive to light and atmosphere. Of the figures, *Girl Dressing* is the most impressive. The sculptural half-nude form of a woman dominates the picture space. It is painted with variations of finish. In some passages pigment is built up into an opaque impasto, while in others the quality is that of a sketch. This gives the whole painting the freshness of work in progress—which is not the same as the quality of an unfinished work. (Heller, to Feb. 21.)—P. B.

ROBERT ROSENWALD: Although this sculptor's work has been included in important group exhibitions, this is his first solo appearance. Since it includes sculptures from 1932 through '52, it shows many divergences of ideology, yet a constant of original conceptions executed with sure command of mediums, principally bronze. In most of the earlier pieces there is a basic representative factor.

An example of the artist's transformation of human form into abstract patterning, *Eternal Triangle* is a reclining figure which achieves, with the ligation of the exaggerated length of limbs, acute triangles of open spaces. The later work is more abstruse and symbolic. A hollow plaster hemisphere, *Conception of Conception* seems to contain some nuclear source of energy radiating out in sharp lines of direction. (Kleemann, to Feb. 22.)—M. B.

VINCENT POPOLIZIO: The world of Popolizio is dark and melancholy; he paints land and sea-scapes in combined expressionistic and semi-abstract terms. Most of his paintings are low-keyed, but they are relieved occasionally by a strident note of color. *Wave*, his most finished work, describes a violent, white form breaking upon a desolate shore with an emotional impact. Here, form and color are skillfully organized.

Although Popolizio's paintings have a certain vigor, they sometimes seem incomplete and irresolute because of inadequately defined forms. (Wellons, to Feb. 28.)—A. N.

AMERICAN ABSTRACT ARTISTS: The paintings of the distinguished artist-collector A. E. Gallatin, honored memorially in the recent American Abstract Artists 17th annual, gave a significant index to the exhibition as a whole. The gently precisioned purity of Gallatin's work reveals the reticent yet

steady emergence of a personal vision out of an admiration for Europe's early 20th-century abstract-classicists.

There was a healthy variety in this show, and its hanging, more happy than last year's, pointed up the variations. These variations included John von Wicht's sprightly *Fluttering Forms* dancing in quick little separations, and Perle Fine's *Floating Forms* articulated in slower, fuller rhythms; also John Sennhauser's spear-thin cake-like placements which formed a counterpoint for Stephen Pace's broad pourings. Of the sculpture shown, the heavy mass of Louise Nevelson's subtly convoluted *Ancient Figure* contrasted with the lithe, intersecting openness of Ibram Lassaw's *Capricorn*. (Artists Equity Assn.)—S. F.

GOOD DRAWING: This fair sampling of drawings in various media displays the technical competence of gallery regulars. Not an unusual show, it nonetheless reveals good taste and is distinguished by a few outstanding works. A particularly beautiful pen-and-ink, Henry Koerner's *The Hudson*, with its tiny boat isolated in a vast expanse of white paper, is conspicuous for its economy of means and delicacy of line. Fred Nagler's crisp, sensitive pencil work stands up well, and Emlen Etting's dance drawings move in fluid grace. Others represented in the show are Isabel Bishop, Doris Rosenthal, Paul Cadmus and Dong Kingman. (Midtown, to Feb. 21.)—A. N.

HELEN FRANKENTHALER: A year can alter a young painter's outlook considerably, as Miss Frankenthaler revealed in her recent show. Dated 1951, *Tropical Gardens* is a relatively rugged massing of forms pressed and pushed toward definition. Dated 1952, *Mountain and Seas* is lyric, washy, a composite of fluid spontaneities.

In her current paintings, Miss Frankenthaler fuses bouquet-like essences of pinks, lavenders, translucent blues, soft yellows and reds into fragile, free-flowing images, evoked and implied, rather than firmly or finitely stated. The paled colors, stained and spotted into delicate intensities, are so integrally related to the white unpainted areas that one questions the sometimes sudden bindings forced upon them by swirling calligraphic blacks or browns. (Tibor de Nagy.)—S. F.

VILLAGE ART CENTER ANNIVERSARY SHOW: Though this large 10th annual exhibition of paintings, sculpture, and some graphic work by members of the Village Art Center is not distinguished by outstanding achievements, it represents both technical proficiency and serious artistic intent. Among the most effective paintings are Marion Miller's *Still-Life*, Helen Gerardia's *Ballerina* and Salvatore Grippi's *Bacchanale*. Miss Miller's grey-toned canvas merges cubistic structure with more open space. Miss Gerardia's highly involved semi-abstract takes on the quality of a stained glass window, its dancer whirling in a kaleidoscope of brilliant color. Grippi's oil, despite color weakness, is a violent study of

figures, and it comes through as one of the most daring endeavors in the show.

In sculpture, Grete's Schuller's marble *Elephant*—a handsome, delicate contouring of abstract shape—avoids the decorative and reveals an excellent sculptural sensibility. For prizes in the show, see Feb. 1 issue, page 29. (Seriograph, to Feb. 28.)—A. N.

CHARLES WHITE: With careful delineation of forms and photographic realism White creates charcoal drawings of Negroes which often have a monumental feeling and restrained dignity. A few of his more symbolic drawings are raised from mere description to drama. His young Negro woman reaching out to grasp a fluttering white pigeon conveys a social message of some force. *The Mother*, a drawing of a statuesque figure holding her child protectively, has a power akin to Siqueiros. Although White's technical skill is admirable, his drawings are sometimes too posed and academic, with a refinement of means that drains them of a more human impact. (A.C.A., to Feb. 28.)—A. N.

MILTON WRIGHT: An exhibitor in the Audubon Annual and Brooklyn Museum Biennial, Wright draws upon familiar New York landmarks and scenes of Provincetown in his first New York showing. His strong inclination to observe and interpret is tempered by more abstract handling of subject, as he translates New York life into utterances of urban excitement. He applies pigment in flatly brushed, patterned areas, carefully building up an architecture of brilliant color.

Sometimes, as in several Provincetown scenes, Wright's color seems to dissolve in unrelated atmospheric masses. However, in *Third Avenue El* (which is seen through a window) color is held in place, and sensitive harmonies are subtly integrated with drawing elements. (A.F.I., to Feb. 28.)—A. N.

MARJORIE HARTFORD: In her first exhibition in New York, Mrs. Hartford shows paintings and drawings varied in their styles and executed with varying degrees of success. They are signs of her struggle to find herself as a painter. Very young—only 22—she has a clear eye, a vigorous hand, and a talent for illustration. What is lacking is a poetic sense. Looking at a decanter of shiny glass, she paints only an expensive object. To paint a decanter in 1953 one must also look at Cézanne and into one's self. (Wildenstein, to Feb. 28.)—S. G.

OMER LASSONDE: The fact that a painter in New Hampshire can be the heir to many of the styles of the School of Paris is demonstrated in this show. These styles receive a somewhat surface treatment in many canvases here. Kandinsky is adapted in *Color Orchestration*, a swirling non-objective painting. Matisse and Braque are both sources for *Victorian Illusion*, in which a figure and a pitcher are reduced to line and placed as phantom inhabitants of a slightly abstracted interior. The forceful network of diagonal arcs in *Sea*,

FIFTY-SEVENTH STREET IN REVIEW

Sky and Sails is more original. This canvas is as brisk and breezy as its title suggests. (Burliuk, to Mar. 1.)

—P. B.

MILLER BRITAIN: A romantic agony underlies this Canadian painter's work. His tormented psyche brings forth images of slender nudes isolated in wastelands; desolate landscapes illumined by careening suns, and literally bleeding souls. Many of his paintings seem to stem directly from Edvard Munch. Of these, the most successful are those in which he sustains an inferno atmosphere by means of eerie yellow and orange tonalities. (Hartert, to Feb. 28.)

—D. A.

SOL WILSON: Is Provincetown under constant threat of storm, or is the leaden sky that hangs over Wilson's paintings of this fishing village a convention of the artist? In any event a heavy gloom is cast over the reportedly gay summer resort as Wilson's personages move in a well-documented setting that is devoid of light and air. Wilson, who is obviously an accomplished painter, avoids these shortcomings in *Poet in the Dunes* and *Road in the Dunes*, in which large areas of pale ochre light up the canvases. *Railroad Switch*, a rendering of a homely American scene, has a cohesiveness of construction, a deftness of brushwork, and the freshness of painting done on the spot. (Babcock, Feb. 16-Mar. 7.)—S. G.

MEMBERSHIP SHOW: In a large membership competition, Caravan Gallery artists exhibit work that is divided between the representational and abstract. The show's first prize was awarded to Jules Engel's *Bay Area*, a fragile abstraction structured with a lace-work of black lines. In it, small color notes of red and blue echo on a grey-white field. Second prize went to Janet Doub's disciplined and discerning pen drawing *Port*, a striking interior picturing a group of unrelated objects. Ipolito's well-organized abstraction, *Military Monument*, in rich, muted yellows and browns which describe mysterious forms, was selected for honorable mention. (Caravan, to Feb. 21.)—A. N.

JOHN GROTH: Titled "Studio: Asia" this recent exhibition of John Groth's drawings and paintings indicated the artist's interest in on-the-scene reporting of action and local color. From the viewpoint of war correspondents, Groth's drawings in sepia line and tone are most effective. His paintings are usually of figures posed in front of bright walls, with the locale—often Spain—identifiable by the costume or landscape. (Art Students League.)

—P. B.

ALINE BERNSTEIN: This large collection of Aline Bernstein's colored costume sketches and drawings for the theater is hung together with photographs of the stage productions in which they have been used. Many of the sketches are in too preliminary a stage to be discussed or judged; but the costumes designed for *The Little Clay Cart* are both colorful and imaginative. Miss Bernstein's most competent and

finished illustrations are for a forthcoming book on costume. (Y.M.H.A., Kaufman, to Feb. 22.)—A. N.

NATIONAL ASSOCIATION OF WOMEN ARTISTS: A large group show of almost 100 works by members of this organization, this annual included many examples of considerable merit. Among the oils, Helen Wellner's translucent, well-organized *Figure in Blue* and Rose Kuper's blunt and massive *Mexican Vase* were typical of the semi-abstract trend of much of the work. The watercolors included Hannah Moscon's *Ritual Dance*, a turbulent group of figures emerging from a mass of deep blue.

Superior craftsmanship and a witty double image of attenuated acrobats and tree branches distinguished Barbara Lekberg's welded metal *Tree* as

of Picasso's birds, and like so many of his animals, are now part of an artist's menagerie. (New Gallery.)—P. B.

LOPEZ-REY: A Spanish painter who has exhibited alone and in groups in Mexico, America and Europe, Lopez-Rey is an accomplished eclectic who combines idioms of the past and present with facility and grace.

Strongly modeled figures are surrounded by seas of heavy foliage in one group of his canvases.

Misty landscapes, surrealist and romantic in treatment, also form a group.

The most lively series of paintings is that in which Lopez-Rey combines the vigor of Breughel's peasants with subjects from Goya's *Tauromachia* and *Caprichos*. The result of this synthesis



WILSON: *Poet in the Dunes*

the most impressive piece in the sculpture section. (Delmonico Hotel.)—P. B.

CONSTANCE WHITNEY WARREN: The bronze sculpture in this recent memorial exhibit places the late Constance Warren within the tradition of Remington and Russell as an observant horse portraitist. She was able to capture the precise moment of checked imbalance in a wildly rearing steed, or the tense action of a typical cowboy roping scene. In a less illustrative vein, several of her well-composed, romantic groups describe an equestrian figure leading a captured horse. (Ferargil.)

—A. N.

KIMBER SMITH: In Kimber Smith's paintings freely brushed wide areas of greyed color are applied in a manner that is extremely casual and purposely crude. Smith seems fond of owls and lions. These creatures appear—drawn with a child-like directness—from fluffy surfaces. The owls are descendents

appears in scenes of bullfights and carnivals which are lively, robust and quite convincing. (Eggleston, to Feb. 28.)—P. B.

ROBERT BLAIR: Two-time recipient of Guggenheim awards, Blair exhibits watercolors notable for technical control and forceful expression.

Three definite directions can be discerned in Blair's work. The first—as in *Rocky Shore*, with its jewel-like color floating in limpid washes—is nostalgic and romantic. Next are intensely assertive pictures, more imaginative in execution, and more searching in content. Thus, in *Return* crows flap ominously in their forest haunt. Blair's third style, a more abstract approach to landscape, brings him closer to the means of Cézanne.

Though these watercolors are beautifully executed, one feels the need for an integration of the diverse directions, for a more decisively creative vision. (Ferargil, to Feb. 28.)—A. N.

BOOKS

Art History Rewritten

"Oh! Fickle Taste," by Germain Seligmann, preface by Rene Huyghe. New York: Bond Wheelwright Co., 1952. 180 pp. 59 plates. \$5.00.

"Oh! Fickle Taste" is even more arch than its title suggests. It is only incidentally about taste and the idiosyncracies of the art market, which the author's vocation of art dealing would lead you to expect, and which the opening chapter richly hints will be the main business of the book. At the outset Seligmann bravely ponders and deplores the fluctuations in art fashions, suggests a number of fairly obvious reasons for them, and then is tantalizingly off on a series of divergent tacks.

Seligmann is never at a loss but frequently on shaky ground, and he has recourse to many footnotes which do not always rescue him. For example, he has re-written art history to suit himself so that "rococo" and "baroque" are taken simply as terms of derogation, and worse, sly scholasticisms which somehow deprive the French art of

these periods of its autonomy. He steadfastly refuses to concede that art is international, that the School of Fontainebleau would not have been possible without Domenichino, or Poussin without the brothers Caracci. Otherwise, his tone is frequently peevish and cross, particularly when he deals with any aspect of French culture which he feels—usually unjustifiably—has been slighted in recent times.

As to his great central riddle that hangs like a dooming Sword of Damocles over every page—who makes taste?—the answer *au fond* is simple: the artists themselves, each time they fundamentally alter our vision of the past by some radical visual innovation. The passion for Italian primitives, for Piero and Ucello, was set in motion by Cézanne; Picasso's art has educated the public eye to the point where Skira can publish a handsome, expensive volume on Etruscan art, aimed at a popular audience.

How much more entrancing Seligmann might have been, with all his vast international experience of picture dealing, had he taken a less disdainful

view of the art market and let us in on some real trade secrets, buttressed by facts, figures and personalities. But perhaps dealers, too, must await their own biographers, and few are lucky enough to have an S. N. Behrman ready to hand.—SAM HUNTER.*

Esthetics Reintroduced

"An Introduction to Aesthetics," by Hunter Mead. New York: Ronald Press, 1952. 335 pp., \$4.00.

In our colleges, philosophy and the history of art compete for leadership in the appreciation classes which introduce young uninformed and disinterested students to art. A curious outgrowth of this struggle is the book under discussion. It was written by a professional philosopher to satisfy the demand for a badly needed text in such classes.

Works of art are mentioned profusely throughout the book to provide handy instances in the development of the author's esthetic argument, but they are not discussed or studied for their own merit. This is a great disadvantage, since the study of the reactions of different viewers to works of art (their "esthetic experience") is at the basis of the system. Ready generalizations lead the author to superficial value judgments which threaten the security of the entire structure. And worse, it is to be feared that these verdicts, and not the system (which is quite vague and noncommittal), will be remembered by the student in the selection of his prejudices. The following will instance the quickness of the author's self-assurance:

"If an artist of the magnitude of Michelangelo can underestimate the amount of distancing required for his sculpture in the figures of the Medici tombs it is not surprising that many housewives have difficulty framing their living room pictures satisfactorily!"

A token of the precedence which the author's speculation enjoys over his visual curiosity may be found in the trifling fact that he ignores that Leonardo's Mona Lisa is painted on a wooden panel. In the course of the analysis of his "esthetic experience" in front of the work he reports that, after its famous theft, it was recovered "in wretched surroundings, carelessly rolled up."

Still, the author is animated by a love for art. It is touching—and sometimes trying—to see how desperately he endeavours to soften the shell of complacency which keeps his envisaged captive audience from responding to works of art. But whether the discussion of philosophic problems in art, however competent it may be, can awaken hard-boiled students to life is questionable. If they must be awakened, picture books, which show works of art, might do the trick better.—PHILIPP FEHL.**

*Sam Hunter, free-lance book reviewer for ART DIGEST, and former art critic on the staff of The New York Times, is now associated with a New York publishing firm.

**Philipp Fehl is currently teaching history of art at the University of Kansas in Kansas City, Missouri.

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BASKIN: *View of Worcester*

Graphic Society Annual

With its median somewhere between ultra-realism and semi-abstract, this year's Society of American Graphic Artists' Exhibition, current at the Kennedy Gallery in New York until February 28, on the whole is disappointing. Where last year's show was an exciting potpourri of classical and experimental work, this 37th Annual tends toward the conservative, with a host of gray landscapes and sterile etchings leaving the dominant impression.

Although it is hard to account for a drop in quality, two factors might be considered. First, handling fees which range up to \$4 may have kept out non-member submissions. (Only 83 of the 222 artists represented are non-members.) And second, a severe divergence in graphic trends has led younger radical abstractionists to misprize the Society. Although the Society should not be blamed for this boycotting, it could make a greater effort to attract all artists by lowering its various fees.

A few of the 17 prizewinners stand up under severe critical analysis. Leonard Baskin's *View of Worcester* which won the Mrs. A. W. Erickson Prize for "a meritorious print by a non-member" is certainly one of the most distinguished prints in the show. Baskin, using a meticulous wood-engraving technique, presents three gnarled figures, their faces cartographically lined, posed against a bleak New England background. Subtle character delineation coupled with an effective design produce an authentic graphic power. Leona Pierce's *Follow the Leader*, a color woodcut, deservedly won the F. H. Anderson Memorial prize for "good draughtsmanship and technical excellence in woodcut." And Just Wayne's *The Witness*, No. 2, which won the H. F. J. Knoblock prize for lithography reveals this artist's consistent technical excellence. Among honorable mentions, Gene Kloss' *Pueblo Firelight Dance* is an atmospheric aquatint and - etching which combines realism and romanticism. (For a complete list of prizes see page 27.)

A number of classical etchings—landscapes and portraits—warrant attention. Lino S. Lipinsky's *The Town*

Capri, for example, is a panoramic view, lacy foliage and stony inclines being carefully rendered with fine needle lines. Armin Landeck's engraving of *Minetta Street* is a well ordered print, with the narrow picturesque Greenwich Village alley monumentalized in Landeck's characteristic linear patterns.

Some 65 of the 242 prints in the exhibition are in color, and most of these are non-naturalistic to some extent. Notable color lithographs include Robert Blackburn's soft-hued still-life; Will Barnet's abstraction, and Richard Zoellner's bright semi-abstract. A monotype by Harold L. Balasz stands out for its unusually disciplined handling. Among the few color intaglio prints revealing confident mastery of a difficult technique are Minna Citron's lambent *Stillness of the Ore* and Leonard Edmondson's complicated *Isolation of Attitude*.

Finally a number of strong black-and-white prints deserve mention. Fiske Boyd, who has developed a highly personal vocabulary for the representational woodcut shows a lively, pictorial view of *Baptistown Barns*. Charles Quest offers a clean cut, deeply contrasted abstraction, and B. M. Jackson shows a woodcut of a Mexican street recalling work from the Taller Gráfica.

PRINT NOTES

San Francisco, California: To mark the advent of the Chinese New Year, the Achenbach Foundation of the California Palace of the Legion of Honor is showing (to February 23) a group of Chinese paper gods—deities of household religious ceremonies. Known as "Machang," these paper gods date back to the eighth century when they replaced wooden and cloth figures which in turn had replaced human sacrifices. The paper gods exhibited come from Peiping, and are predominantly simple woodblock prints intended to be burned at the conclusion of the sacrificial ceremony.

New York, New York: A spectacular color lithograph by Raoul Dufy—allegedly the largest color lithograph ever made—appears this month at Pierre Berès, Inc., 6 West 56th Street, New York, N. Y. Printed from 22 stones in as many colors, the lithograph will be issued in the form of 10 sheets in a portfolio. The mural-size print is based on a fresco designed by Dufy for the 1937 World's Fair. The work, which traces the history of electricity, is the result of collaboration between Dufy, Mourlot, the famous printer, and Pierre Berès, distributor.

Brooklyn, New York: Prints by Hogarth and Cruikshank comprise Brooklyn Museum's "Fashions and Foibles" exhibition, on view through March 15. The 50 prints satirizing 18th- and 19th-century English life celebrate the forthcoming coronation of Elizabeth II. From the museum's large Hogarth collection, Una E. Johnson, print curator, has selected works from the "Beer Street," "Gin Lane," "Marriage à la Mode" and "Rake's Progress" series. Hand-colored etchings by Cruikshank include the "Monstrosities" series which lampoons

fashions of the time, depicting dandies and their ladies, as Cruikshank noted, "sketched without permission from the Life."

Philadelphia, Pennsylvania: One of the most flourishing print institutions in the country, the Philadelphia Print Club, reports the following statistics for 1952: from among 724 prints and drawings exhibited at the club, 378 were sold. In addition, 87 pieces of jewelry and 13,000 Christmas cards were sold. The Philadelphia Museum of Art bought 47 prints and the Central-Penn Bank, 13.

Des Moines, Iowa: A large exhibition of contemporary prints—organized in three sections—will be on view at the Des Moines Art Center from February 25 to March 15. Director Dwight Kirsch, who assembled the show, combed New York's galleries for representative examples of contemporary printmaking. Among artists he included in the first section are John Paul Jones, Gabor Peterdi, Adja Yunkers and Louis Schanker from the Borgenicht Gallery; Max Kahn, Eleanor Coen, James Penney and Karl Schrag from Kraushaar Gallery; Antonio Frasconi, Misch Kohn, Gertrude Quastler and Leona Pierce from Weyhe Gallery; and Andre Racz, Miró, Masson, Morandi and Picasso from the Valentin Gallery. The remaining two sections of the show (on view to March 22) are devoted to animal and bird subjects in prints suitable for children, and to the Modern Museum's "Museum Menagerie."

New York, New York: An exhibition of Japanese prints, ranging from primitive black-and-white woodcuts to 19th-century color prints, is on view at the Peretz Johnnes Gallery, 127 Macdougall Street to March 15. Included is a rare Sharaku; a panoramic view of a village by Utamaro, and prints by Horoshige, Moronobu, and Harunobu.

Door God, 20th-C. Chinese Woodcut



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ON THE MATERIAL SIDE

by Ralph Mayer

Painting Mediums

On several previous occasions I have discussed oil painting mediums in these columns from several viewpoints. Because of the current interest in the development of new mediums and the evaluation of older ones, several of which have become standard or traditional, I should like to review the subject and perhaps help to clarify the present situation by setting down some of the facts as I see them. Some doubts and confusions have arisen in the minds of painters who want to avail themselves of materials which will give them the utmost in manipulative control and at the same time produce a structural result that will be as permanent and free from defects as possible.

High-grade, professional artists' oil colors are rather stiff pastes of a smooth and buttery consistency. In addition to pigment, they contain a special grade of vegetable drying-oil, usually linseed. Because of their physical and chemical properties, various pigments will behave or perform differently when dispersed in oil, so tube colors have to be adjusted in order to reduce the disparity between them and bring their properties into a somewhat closer range of uniformity, of consistency, brushability, drying speed, etc. Most oil colors contain minimum amounts of a plasticizer-stabilizer (usually aluminum stearate) and the very slow-drying ones contain a minute amount of drier. The proportion of oil to pigment varies with each color. Reckoning on a rough average, oil paints are about half oil (by volume). The careful manufacturer tries to avoid an unnecessary excess of oil, and to maintain the uniformity of his product from batch to batch.

Artists Divided on Oil Preferences

If everybody were satisfied with the consistency of our oil colors just as they come from the tubes a good many of our painting problems would not exist because, as history and the laboratory teach us, straight oil paint with controlled additions of turpentine or mineral spirit, if applied in the correct way, will produce the most permanent sort of painting on canvas. So far as I can estimate, about half of us seem to like the consistency of our present paints which are made to meet a very definite standard in this respect, and which have satisfied several generations of painters. But although oil paint is the most versatile and flexible of all our painting mediums, the standard tube paints now in universal use are not sufficiently versatile to obtain all the manipulative qualities or the visual effects we desire. Painters who seek properties not inherent in straight oil colors seem to be about equally divided between those who want to emulate the paint qualities and technical styles of the older schools and those who go beyond aims of artists for whom our present materials were developed.

At first glance, adding a fluid medium to tube colors in order to modify or overcome specific properties which the manufacturer has deliberately built into them might seem to be a contradictory or irrational way of arranging

things; but a ready-to-use paint, with all its volatile solvent and its drying and resinous film-forming properties, would not keep if stored in containers and it could not be adjusted to suit individual preferences and requirements. So it is logical for manufacturers to prepare a basic color in oil to which a diluent may be added; some standard of consistency must be adhered to, and the buttery paste is the most desirable for general purposes.

Requirements of a Medium

The painting or glaze medium must leave the painting no less strong, resistant or durable than it would have been had only the straight oil paint been used, and the films upon aging must be no more subject to color change, embrittlement or loss of flexibility with its consequent cracking and loss of adhesion. The experiences of time and the modern laboratory teach us that for these purposes a balanced oleoresinous blend must be used. No single resin solution or no single oil known at present can possibly meet all the requirements of a painting or glaze medium.

The resinous (or varnish) components of a medium will influence the behavior of the paint in its wet stage. They will affect control of such qualities as brushability, handling facility, manipulation for special effects, and plastic flow—by which I refer both to plasticity or resistance to deformation (the setting up or "staying put" of brushstrokes) and to mobility, or flowing out, or leveling of the film during drying. The oil or oils in the medium also contribute to control of these properties, but their primary function is to provide flexibility and resistant qualities so that the dry paint layers on canvas will retain that degree of flexibility required for longevity on canvas. There is no known resin, hard or soft, natural or synthetic, that will not embrittle or reduce the flexibility of oil color to the point where its survival on canvas would be in doubt. So in making a resinous painting or glaze medium we must compensate for this objectionable feature by reinforcing the film with an ingredient that will permanently plasticize the layers. Bodied (polymerized) oils are used more often than oils of normal viscosity. Painting on rigid panels instead of canvas would reduce the problem to some degree, but probably would not insure adhesion for long.

Experience and the paint chemists have taught us that excessive amounts of oil in our oil colors will have an adverse effect on the color stability and longevity of our paintings. Therefore we must select each ingredient used in the medium from among the few materials which are free from a tendency to develop such defects. Bearing in mind the nature of the films, the latitude in methods of handling and application that must be allowed the artist, and the strong resistance to external wear and physical stresses that relatively fragile films must possess, every single ingredient and its proportion to other ingredients must be very carefully judged. This explains in part, why so much careful research and

scientific testing is necessary before we adopt the new materials that are being developed.

As I have pointed out previously, the extreme facile, trick mediums which painters have used from time to time, and which are designed to give the utmost in slick handling without any regard for permanence, should be avoided. The painter must be prepared to develop and use a reasonable amount of skill to achieve his effects instead of seeking the solution to all his problems in the varnish-maker's kettle.

A John Ferren Profile

[Continued from page 11]

Shortly after returning to San Francisco in 1930, Ferren had his first one-man exhibition. It consisted of oils which he describes as "strong in color and rather Matisse-ish." At that time, most of the Bay area painters were under the influence of the Mexicans and busy with social significance. Ferren's exhibition did not excite much comment except from the painter-critic Garritty, a pupil of S. Macdonald Wright, who gave it a favorable review, and from Hans Hofmann, who had just arrived on his first trip to this country and who encouraged Ferren to continue with his painting.

Late the following year, having saved as much money as he could, Ferren returned to Europe. This time he settled in Paris. But it was not long before he was on the move again. The dollar fell and he moved to Majorca. Majorca proved to be a good place for work, and Ferren painted a large number of watercolors, purely abstract responses to nature. They are not unlike some of Cézanne's late watercolors, and Ferren believes that a great deal of his later work stems from them, even today.

In 1934 Ferren returned to Paris where his work was getting to be known. Torres-Garcia had invited him to participate in an important group show, and after 1932 he began to show regularly with the Sur-Indépendants and the Abstraction-Creation group. Christian Xervos liked his work, reproduced it and wrote it up in *Cahiers d'Art*.

After 1935 Ferren found that he could sell enough, often enough, to earn his living as a painter. He was affiliated with the abstract wing of painting in opposition to the surrealists. Along with Héliou, Vantongerloo and others he wrote anti-surrealist manifestoes, feeling as they did that the surrealists were too involved with literature and were ignoring the facts of modern painting. As he looks back, Ferren believes that he was closest to Héliou and Kandinsky in his thinking. But he stresses that though he sympathized with the viewpoints of these men and of the pure plastic painters (like Mondrian, whom he knew and liked), he himself was not a purist and went his own way, arriving at abstract forms independently.

In 1937 Ferren began to make the incised plasters—white plaques with concave painted areas bounded by looping arabesques of line for which he gained such wide recognition. The idea started with some engravings he made in Hayter's studio, working independently. (Ferren was not a pupil or co-

worker of Hayter's.) He had had an exhibition the previous year in New York with Pierre Matisse, and in 1937 Matisse gave him a contract for the plasters and became his dealer. Following a New York showing, Matisse sent the plasters to the Chicago Arts Club, the Minneapolis Art Institute, the San Francisco Museum and the Putzel Gallery in Los Angeles. The 1936 exhibition at Matisse's was not the first time Ferren's work had been seen in New York. In 1934 he had shown with Gallatin, Shaw and Morris at the Reinhardt Gallery, and subsequently he participated in the annual exhibitions of the Abstract American Artists. (Currently, at Iolas Gallery, he is having his first New York exhibition in four years. For a review of the show, see page 18.)

After the middle '30s, a number of Ferren's paintings found their way into leading American collections. He is represented in the Museum of Modern Art, the Solomon Guggenheim Museum, the Philadelphia, San Francisco and Detroit Museums, Scripps College and the Wadsworth Atheneum.

All in all, Ferren's Paris years were fantastically productive. But the confusion and heartbreak that overtook most of the world at the end of the '30s wrecked the lives of artists, too, and Ferren has had his bad years. His marriage ended in divorce in 1937. He began to lose his bearings in his work. Paris, the winter of 1938, was pretty grim. All over Europe people were beginning to run for cover. Ferren made a series of imaginary portrait heads—tragic heads—which he showed to Picasso, who admired them and said: "They are premonitions of war." For Ferren the break with abstraction signified an overturning and reversal of all his convictions about the transformation of reality in art. He wrote these words in his notebook: "Art is the communication of man to man and the only thing that man can or should understand is the misery and hope of man." He was convinced, but he did not know how to implement his conviction. He returned to America at the end of the year and after a trip to California and Mexico settled in New York.

It was 1939. Ferren set himself to painting still-life and figure studies. He had to acquire a new vocabulary, one he had given up more than 10 years before. In 1941 he remarried. During the following year he worked conscientiously but did not feel he was getting anywhere. When the United States entered the war, Ferren went to work for the O.W.I. In the spring of 1943 he was sent to North Africa, attached to the psychological warfare division of the army as Chief of Radio Propaganda beamed to Italy. He was in on the invasion of Sicily and the fall of Naples. Subsequently he was transferred to SHAEF, serving as Chief of Publications until his return home in '46.



Shortly after Ferren went overseas, his wife had a child, a daughter whom he now saw for the first time. During the war years he had had no opportunity to paint. He now began again in earnest, producing a series of figure compositions: the protagonists of strange dreams, withdrawn cataleptic figures who appear to be in deep

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thought. The 1946 paintings are not pleasant: one feels the artist who painted these pictures was gravely disturbed. By the end of 1947 he had managed to paint many of the phantasms out of his mind. His work became more objective, at times semi-abstract, and a renewed interest in the pictorial organization of space is apparent. But it was not until 1949 that Ferren had managed to paint his way back to contemporaneity, his own contemporaneity.

Like most modern American artists, Ferren teaches to earn his living. From 1946 to 1950 he taught at the Brooklyn Museum Art School. He has taught at Cooper Union since 1947 and at Queens College since 1950. This summer he will be guest-instructor at the University of California in Los Angeles. As one might expect, he is an excellent teacher, and the success he has had with his classes has relieved his economic situation considerably.

But in other ways the bad years were still with him. His second marriage ended in divorce early in 1949, and in the summer of 1951 his seven-year-old daughter was killed in a traffic accident. The grief that he experienced was strangely clarifying as grief sometimes seems to be. He found that the knowledge that had come to him so suddenly 20 years before was still with him. Gradually his faith in himself and in the road he was to follow, returned.

During the past few years Ferren has spent his summers in Los Angeles. He bought a piece of land there in 1947 and built himself a house. The house is set in a eucalyptus grove and has a large garden—a lush geranium jungle—in which Ferren and his wife (he married again in December, 1949) take an active interest. As time passes he finds his summers in the West becoming increasingly important to him. Comparing New York and Los Angeles, he says: "New York is the market-place of course, both in the commercial sense and as an idea-center. But California is my landscape. The color, the flowers, the air—it's my land. I'm not an Easterner, never was, you see."

Though Ferren's paintings have become increasingly abstract, there is something of the color, the dryness, the space of the West in many of them. He maintains that no matter how abstract his paintings are, they always relate to nature, for the content of his art has to do, in part, with visual memories. At the same time, he allows his paintings to develop on the canvas with the utmost spontaneity. Considered from this aspect, the reality implicit in them is an inner reality of one order or another. It may be that in the more successful recent paintings, especially those painted in California, the truth of the man and the truth of the land which made him are gradually beginning to coincide. If that should happen, Ferren's insight into the nature of reality will have been empirically verified.

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The Art Digest

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(THE ART DIGEST presents a list of current winners of prizes and awards in national and regional group exhibitions. An asterisk indicates purchase prize. Following the artist's name is the medium and the amount of the award, if a cash prize.)

Baltimore National Watercolor Exhibition, Maryland

Gates, Robert, \$200 1st prize
Holland, Marian, \$100 2nd prize
Cooke, Betty, \$50 3rd prize
Olds, Elizabeth, \$50 4th prize
Haber, Edward, hon. mention
Leake, Eugene, Jr., hon. mention
Lynn, Don C., hon. mention
Pitz, Henry C., hon. mention
Pleissner, Ogden, \$25 A.I.A. prize

Des Moines Art Center 5th Annual Iowa Artists Show

Edie, Stuart, oil professional 1st (tie)
Smith, Paul R., oil professional 1st (tie)
*Fairall, Laurence, oil Iowan award
*Fox, Priscilla, oil Iowan award
Mattern, Karl, oil \$50 Iowan award
Roth, Jack, oil amateur 1st
DiMeo, Dominic, oil amateur 2nd
Cervene, Richard, oil amateur 3rd
Lechay, James, w. c., professional 1st (tie)
Von Neumann, Robert A., gouache, professional 1st (tie)
Kohls, Verne, w. c., professional 2nd
*Morrison, James, w. c. amateur 1st
*Sutton, Mrs. Eugene, w. c. amateur 2nd
*Burke, Miriam, w. c. amateur 3rd
Jones, John Paul, intag. professional 1st (tie)
*Steward, Donn, etch. professional 1st (tie)
*Richards, Jeanne, intag. amateur 1st
*Dicky, Ann, etch. amateur 2nd
Matthews, Wanda Miller, intag. amateur 3rd (tie)
Shane, George, monotype, amateur 3rd (tie)
Lasansky, Maurice, intag. spec. honors
Munroe, Richard C., sculp. professional 1st
Bolinsky, Joseph, sculp. professional 2nd
Hickey, Rose Van Vranken, sculp. amateur 1st
Dashell, Malcolm, sculp. amateur 2nd
Williams, Richard E., sculp. amateur 3rd

Philadelphia Print Club 27th Annual Woodcut and Wood Engraving Exhibition, Pa.

Quest, Charles, wood-engr. \$75 Atwood Prize
Baskin, Leonard, wood-engr. hon. mention
Kohn, Misch, wood-engr. hon. mention

Longo, Vincent John, woodcut, \$75 Boericke Prize
Heima, Tatsuhiko, woodcut hon. mention
Gregory, John, Jr., woodcut hon. mention
Hoag, Peter, woodcut hon. mention
Summers, Carroll, woodcut hon. mention

San Francisco Art Association 72nd Annual

Briggs, Ernest, ptg., \$300 Bremer Memorial Prize
*Townley, Hugh, ptg., \$300 S. F. Art Assoc. Walter Prize
Haley, John, ptg., \$250 S. F. Art Assoc. Prize
Neuman, Robert, ptg., \$100 Artists' Council Prize
Sears, Dick, ptg., \$75 Artists' Council Prize
Polos, Theodore, ptg., \$100 Gerstle Memorial Prize
Morris, Kyle, ptg., \$100 Swift Award
Farr, Charles Griffin, ptg., \$100 Bank of America Prize
Siegrist, Lundy, ptg., \$100 Anglo-California Bank Prize
Edmundson, Leonard, ptg., \$100 Bank of California Prize
Szevich, Zygmund, sculp., \$100 Crocker First National Bank Prize
Thomas, Robert C., sculp., \$100 American Trust Co. Prize
Trave, Horst B., ptg., \$100 San Francisco Bank Prize
Novak, Stefan A., sculp., \$75 Wells-Fargo and Union Trust Company Prize
Perry, Bart, \$100 Schwabacher-Frey Co. Prize
Underhill, William W., sculp., \$50 Walter Memorial Prize
Hamilton, Leah Rinne, hon. mention
Dale, Joe, hon. mention
Kuhlman, Walter, hon. mention
Ruvolo, Felix, hon. mention

Sarasota Art Association 3rd National Member's Annual

Sanders, Andrew, oil gold medal
Sessler, Marcel, oil silver medal
Deo, Marjorie, oil bronze medal
Dillard, Sallie Boyd, oil hon. mention
Crawford, Earl, oil hon. mention
Franklin, John, oil hon. mention

Society of American Graphic Artists 37th Annual Exhibition, New York

Leiber, Gerson A., engr., \$50 Noyes Memorial Prize
Racz, Andre, intag., \$100 Erikson Prize
Baskin, Leonard, wood-engr., \$100 Erikson Prize
Philbrick, Margaret E., etch., \$100 American Artists Group Prize
Swann, James, drypoint, \$50 Shope Prize

Webster, Herman A., etch., hon. mention
Higgins, Eugene, etch., hon. mention
Cope, Leslie, drypoint, hon. mention
Eames, John Heagan, etch., \$25 Arms Prize
Abbe, William P., wood-engr., \$25 Arms Memorial Prize
Higgins, Eugene, etch., \$75 Fernbach Memorial Prize
Hahn, Harold M., etch., \$25 Fernbach Memorial Prize
Thrall, Arthur, woodcut, \$50 Markell Prize
*Romano, Clare, litho., \$25 Eames Museum Prize
*Webster, Herman A., etch., \$25 Williams Prize
Taylor, Prentiss, litho., \$100 American Artists Group Prize
Schooley, Elmer, litho., \$25 Knobloch Prize
Wayne, June, litho., \$25 Knobloch Prize
Csoka, Stephen, lino. cut, \$100 American Artists Group Prize
Pierce, Leona, woodcut, \$25 Anderson Memorial Prize

Texas Watercolor Society 4th Annual Exhibition, San Antonio

*Graham, Robert Mac D., \$200 Sunshine Co. Prize
*Adickes, David, \$150 Onderdonk Fund Prize
*Trotter, Mrs. McKie, \$100 Freeman Memorial Prize
*Guerin, John, \$100 Hall Memorial Prize
*Casebier, Cecil, \$100 Frary Prize
Reilly, Bill, \$100 Humble Co. Award
Wingren, Dan, \$75 Pearl Brewery Award
Lee, Amy Freeman, \$50 Neiman-Marcus Award
Wood, Melvin, \$50 Masterson Award
Boynton, James, \$50 Sears-Roebuck Award
Trotter, Mrs. McKie, \$25 Willing Award
Naylor, Alice, \$25 Lang Award
Hilburn, Larry, \$25 Lapham Award
Bussabarger, R. F., \$25 Anderson Award
West, Nan Tandy, \$25 Joske's Award
Graham, Robert Mac D., \$25 Soc. of Arts and Letters Award
Sloan, Mary, \$25 Austin Bank Award
Carron, Maude Lillian, \$25 Loring Award

In the January 1 issue of ART DIGEST, two winners were omitted from the honor roll for the Sun Carnival Exhibition at Texas Western College, El Paso. They are Della Landers, who won a \$50 award for an oil, and W. C. Burgie, who won a \$50 award for a watercolor.

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AUCTIONS

Auction Prices

A sale of old master and genre paintings from the estate of the late Juliet P. Hamilton, Trygve Kielland, Mrs. Alfred G. Lewis, M. François Laguarde and other owners, held at Parke-Bernet Galleries January 28, brought a total of \$58,245. Top prices in the sale were as follows:

Vibert: *Napoleon Planning His Coronation* \$9,250
Nattier: *La Comtesse de Mailly* 5,100
Hobbema: *Landscape With Figures* 4,500
Guardi: *Venice: Santa Maria Della Salute* .. 4,000
Rembrandt (or follower): *The Baptism of The Chamberlain* 3,000
Fragonard: *Le Torrent* 2,600
Gerard: *Marshal Bernadotte* 2,200
Cranach: *Emperor Charles V.* 1,750
Robie: *Still-Life* 1,300
Israels: *At the Spinnet* 1,100

AUCTION CALENDAR

February 17, 8 P.M. Parke-Bernet Galleries. Modern graphic art, property of a New York private collector. Includes lithographs & etchings by Bonnard, Braque, Cézanne, Dali, Dufy, Gauguin, Kandinsky, Klee, Léger, Lurcat, Matisse, Miro, Picasso, Tamayo, & Toulouse-Lautrec. Exhibition current.

February 19 & 20, 1:45 P.M. Parke-Bernet Galleries. Oriental art from the estate of the late Mrs. Florence W. de Ganahl, & property from other owners. Sale includes Chinese stone sculptures of the Tang & Wei dynasties; jade & other semi-precious mineral carvings; Tibetan gilded bronze Buddhist statues & temple ornaments; & Japanese printed paper screens of the 16th & 17th centuries. Exhibition current.

February 21, 1:45 P.M. Parke-Bernet Galleries. Georgian & Regency furniture & decorations from various sources. Chippendale, Hepplewhite, Sheraton & Regency furniture; also Georgian silver & Sheffield plate; Spode china; Chelsea & Derby statuettes; & transfer sporting prints on glass. Exhibition current.

February 25 & 26, 1:45 P.M. Parke-Bernet Galleries. The John B. Stetson, Jr., collection of Hispanic & other Americans. Includes Jesuit literature & works relating to the Mayas, Aztecs & Incas. Exhibition from Feb. 19.

February 27, 10:15 A.M. & 1:45 P.M.; February 28, 1:45 P.M. Parke-Bernet Galleries. French furniture & decorations from New York collectors & others including J. C. Bagnall; a collection of paperweights, property of the estate of the late Judge James E. Goodrich. Also Dresden & other porcelains, Aubusson & Viennese rugs. Exhibition from Feb. 21.

March 6 & 7, 1:45 P.M. Parke-Bernet Galleries. English furniture & decorations, property of Mrs. Minerva de Wyckoff & others. Exhibition from Feb. 28.

March 11, 8 P.M. Parke-Bernet Galleries. Old master & other paintings collected by the late Lionel F. Straus. Includes Frans Hals' *Portrait of a Gentleman* painted in 1635, signed & dated. The work is recorded in Hofstede de Groot, 1910; W. Bode & J. Binder "Frans Hals" 1914; & W. R. Valentiner "Klassiker der Kunst." Sale also includes Jacopo Robusti (Tintoretto) *A Nobleman of the Spinola Family*, dated 1551, endorsed by Dr. W. Bode, Dr. Bernard Berenson & Roger Fry. Other works are Greuze's *Portrait of a Boy*; Gainsborough's *Landscape*; Romney's *Sir J. Tuisden*; Reynolds's *The Oboe Player*, & works by Dou, Steen, Averkamp & others. Exhibition from Mar. 7.

JOBS IN ART

[Replies to the advertisements below, unless otherwise requested, should be addressed to the box number specified, c/o ART DIGEST, 116 East 59th Street, New York 22, N. Y. Rates: 20c per word (\$3 minimum) payable in advance. Deadline: seven days before date of issue.]

JOBS WANTED

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WHERE TO SHOW

NATIONAL

Auburn, New York
FINGER LAKES 16TH ANNUAL SALON OF PHOTOGRAPHY. May 23-June 20. Auburn Camera Club. Media: photograph and color slide. Entry fee \$1. Jury. Entry blanks and entries due May 19. Write Auburn Camera Club, c/o Cayuga Museum of History and Art, Auburn, New York.

Brooklyn, New York
BROOKLYN MUSEUM 17TH BIENNIAL INTERNATIONAL WATERCOLOR EXHIBITION. May 13-June 21. Media: watercolor, gouache and casein. Preliminary viewings February 18 and March 11. Write John J. Gordon, Brooklyn Museum, Eastern Parkway.

Detroit, Michigan
DETROIT 20TH INTERNATIONAL EXHIBITION OF PHOTOGRAPHY. Apr. 7-26. Jury. Prizes. Write Detroit Institute of Arts, 5200 Woodward.

Indiana, Pennsylvania
STUDENT COOPERATIVE ASSOCIATION ANNUAL ART EXHIBITION. April 15-May 26. Indiana State Teachers College. Media: painting and sculpture. Entry fee \$3. Jury. Prizes. Entry blanks and entries due March 15. Write Dr. Orval Kipp, director of art department, State Teachers College.

New Haven, Connecticut
NEW HAVEN PAINT & CLAY CLUB 52ND ANNUAL EXHIBITION. Mar. 9-28. Media: all. Entry fee \$2. Jury. Prizes. Entries due Mar. 2. Write Secretary, 987 Forest Road.

New York, New York
CARAVAN OPEN SHOW. Mar. 1-21. Media: all except sculpture. Entries due Feb. 25. Jury. Write Caravan Gallery, 132 East 65th Street.
CREATIVE GALLERY 4TH ANNUAL EXHIBITION AND COLOR REPRODUCTION COMPETITION. Media: all. \$1,000 in prizes. Write Ann Bridgman, Creative Gallery, 18 East 57 St.

Grand National American Artists Professional League Member Art Competition. National Arts Club Building. March 8-21, 1953. Open to A.A.P.L. members. Media: oil, watercolor, pastel and sculpture. Entry fee \$4. Prizes. Jury. Entries due March 3. Write A.A.P.L., National Arts Club, 15 Gramercy Park.

Knickerbocker Artists 6th Annual Exhibition. Apr. 12-May 3. Riverside Museum. Entry fee \$5. Jury. Prizes. Entries due Apr. 6. Write May Heiloma, 1915 Morris Ave., Bronx 53, N. Y.

National Academy of Design 128th Annual Exhibition. April 2-26. Media: oil and sculpture (open to members and non-members); graphic arts and watercolor (open to members only.) Entries due March 19. Write Vernon C. Porter, National Academy of Design, 1083 5th Avenue.

Philadelphia, Pennsylvania
PHILADELPHIA PRINT CLUB 30TH ANNUAL EXHIBITION OF ETCHING. Apr. 6-24. Media: etching. Entry fee \$1. Jury. Prizes. Entry blanks due Mar. 17. Entries due Mar. 23. Write Philadelphia Print Club, 1614 Latimer Street.

Seattle, Washington
NORTHWEST PRINTMAKERS 25TH INTERNATIONAL EXHIBITION. Seattle Art Museum. Mar. 4-Apr. 5. All print media. Write Glen Alps, 6523-40th N.E.

Springfield, Massachusetts
ACADEMIC ARTISTS ASSOCIATION 4TH ANNUAL. Mar. 15-Apr. 12. Springfield Museum of Fine Arts. Open to all artists working in academic or traditional manner. Media: oil, watercolor and print. Entry fee \$2 for non-members. Jury. Prizes. Entry blanks and entries due Mar. 9. Write Mary L. Keefe, P.O. Box 1769.

Wichita, Kansas
WICHITA ART ASSOCIATION 8TH DECORATIVE ARTS-CERAMIC EXHIBITION. Apr. 11-May 11. Media: textile weaving, silversmithing, jewelry-metalry, ceramic or wood sculpture, enamel, and stained and sculptured glass. Entry fee \$3. Jury. Prizes. Entry blanks and entries due Mar. 9. Write Maude G. Schollenberger, 401 N. Belmont Avenue.

Youngstown, Ohio
BUTLER ART INSTITUTE 18TH ANNUAL MID-YEAR SHOW. July 4-Labor Day, 1953. Media: oil and watercolor. Entry fee \$2; crate fee \$2. Jury. Prizes: \$5,000. Entry blanks and entries due June 7. Write Butler Art Institute, 524 Wick Avenue.

REGIONAL

Akron, Ohio
THE HUMAN EQUATION. Open to all Ohio artists. Media: paintings on the theme of "The Human Equation." Entries due Mar. 7. Write Akron Art Institute, 69 E. Market St.

Athens, Ohio
OHIO VALLEY 11TH ANNUAL OIL AND WATERCOLOR SHOW. July 1-31. Edwin Watts Chubb Gallery. Open to residents of Ohio, Indiana, Illinois, West Virginia, Pennsylvania and

Kentucky. Media: oil and watercolor. Jury. Entry fee \$2.50. Prizes. Entry blanks due June 1. Entries due June 10. Write Dean Earl C. Seigfried, College of Fine Arts, Ohio University.

Chicago, Illinois
EXHIBITION MOMENTUM MIDCONTINENTAL 1953. May 2-30. Werner's Bookshop. Open to artists from 18 midwestern states. All media. Jury. Write Werner's Books, 338 S. Michigan Avenue.

Denver, Colorado
DENVER ART MUSEUM 50TH ANNUAL FOR WESTERN ARTISTS. June 15-Aug. 2. Open to all artists west of the Mississippi and in the states of Illinois and Wisconsin. All media. Entry fee \$1. Entry blanks and entries due May 23. Write Denver Art Museum, 14th Ave. and Acoma Street.

Hagerstown, Maryland
CUMBERLAND VALLEY ARTISTS 21ST ANNUAL EXHIBITION. Apr. 1-30. Open to artists resident or formerly resident in the territory bounded on the north by Harrisburg, Pa., on the east by Frederick, Md., on the west by Cumberland, and on the south by Winchester, Va. Media: oil, tempera, gouache, watercolor, sculpture, ceramic and graphic. Jury. Prizes. Entry blanks due Mar. 11. Entries due Mar. 25. Write Washington County Museum, City Park.

Indianapolis, Indiana
INDIANA ARTISTS 46TH ANNUAL EXHIBITION. May 3-31. Open to former and present residents of Indiana. Media: oil, watercolor, tempera, pastel, and sculpture. Entry fee \$3. Jury. Prizes: \$1,500. Entry blanks due Apr. 13. Entries Wilbur D. Pent, Director, John Heron Art Museum, Pennsylvania & 16th Streets.

Lincoln, Massachusetts
MASSACHUSETTS CRAFTS OF TODAY. Apr. 5-May 10. DeCordova Museum. Open to all residents and temporary residents of Massachusetts. Media: clay, wood, metal, stone, textile, leather, glass and plastic. Entry fee \$1. Entry blanks and entries due March 14. Write Janet Doub, 10 Arlington St., Boston.

Los Angeles, California
ARTISTS OF LOS ANGELES AND VICINITY ANNUAL. May 18-June 21. Open to artists residing within a 125-mile radius of Los Angeles. Media: oil, watercolor and sculpture. Jury. Prizes. Entry blanks and entries due Mar. 21. Write Dick Hunt, Los Angeles County Museum, Exposition Park.

Louisville, Kentucky
KENTUCKY AND SOUTHERN INDIANA 26TH ANNUAL EXHIBITION. Apr. 1-29. J. B. Speed Art Museum. Open to residents or natives of Kentucky and Southern Indiana. Media: painting, sculpture, and craft. Entry fee \$2. Jury. Prizes. Entry blanks due Mar. 10. Entries due Mar. 12. Write Miriam Longden, Art Center Association, 2111 South First Street.

New Orleans, Louisiana
ART ASSOCIATION OF NEW ORLEANS 52ND ANNUAL SPRING EXHIBITION. Mar. 23-Apr. 14. Open to members of the Art Association of New Orleans. Media: oil, watercolor, pastel, graphic, craft. Jury. Prizes: \$1,525. Entries due Mar. 4. Write Isaac Delgado Museum, Lelong Avenue, City Park.

Norwalk, Connecticut
SILVERMINE GUILD 4TH ANNUAL EXHIBITION. June 12-July 6. Open to artists born or resident in Maine, Vermont, New Hampshire, Massachusetts, Connecticut and Rhode Island. Media: oil, tempera, casein, pastel and sculpture. Jury. Prizes. Entry blanks and entries due May 18. Write Silvermine Guild of Artists.

Norwich, Connecticut
NORWICH ART ASSOCIATION 10TH ANNUAL EXHIBITION. Mar. 8-22. Open to all Connecticut

artists. All media. Jury. Prizes. Entries due Mar. 1. Write John Gregoropoulos, Norwich Art School.

Omaha, Nebraska
THE MIDWEST 2ND BIENNIAL EXHIBITION OF UTILITARIAN DESIGN. April 1-26. Open to craftsmen and artists from Colorado, Iowa, Kansas, Minnesota, Missouri, Nebraska, Oklahoma, North and South Dakota, and Wyoming. Media: ceramic, enamel, metalwork, textile, woodwork. Jury. Prizes. Entry blanks and entries due March 16. Write Mrs. David S. Carson, Exhibitions, Joslyn Art Museum, 2218 Dodge Street

Richmond, Virginia
VIRGINIA ARTISTS 13TH BIENNIAL. Apr. 28-June 3. Open to artists born or resident in Virginia. Entry fee \$2 for non-members of museum. Media: painting, sculpture, graphic, and craft. Jury. Prizes. Entry blanks due Mar. 1. Entries due Mar. 8. Write Virginia Museum of Fine Arts.

Sacramento, California
KINGSLEY ART CLUB ANNUAL EXHIBITION. May 20-June 28. Crocker Art Gallery. Open to residents of the Central Valley. Media: painting, drawing, print, sculpture and craft. Jury. Prizes. Entries due May 9. Write Mrs. George C. Brett, 2757 Curtis Way.

Sioux City, Iowa
IOWA MAY SHOW. Open to legal residents of Iowa, Nebraska, South Dakota and Minnesota. Media: oil. Jury. Prizes. Entries due Apr. 15. Write Younker-Davidson's.

Springfield, Missouri
SPRINGFIELD ART MUSEUM 23RD ANNUAL EXHIBITION. Apr. 1-25. Open to artists of Missouri, Arkansas, Iowa, Kansas, Nebraska and Oklahoma. Media: painting, sculpture and print. Jury. Prizes. Entry blanks due Mar. 9. Entries due March 21. Write Springfield Art Museum, P.O. Box 285.

SCHOLARSHIPS

ABBEY SCHOLARSHIPS IN MURAL PAINTING. Open to citizens of the United States who on June 1, 1952, were not more than 35 years old. Application blanks due February 24. Work due March 2. Write Secretary, E. A. Abbey Memorial Scholarship Fund for Mural Painting, 1083 Fifth Ave., New York 28, N. Y.

LOUIS COMFORT TIFFANY FOUNDATION SCHOLARSHIPS. Scholarship grants up to \$2,000 to painters, sculptors and graphic artists. Open to advanced artists up to 35 years old. Applications due April 1. Write Hobart Nichols, Director, Louis Comfort Tiffany Foundation, 1083 Fifth Avenue, New York 28, N. Y.

PULITZER TRAVELING SCHOLARSHIP. A \$1,500 traveling scholarship is available to any art student between the ages of 15 and 30 enrolled in an accredited art school. Candidates must submit representative work in one medium only. Entry blanks due March 30. Entries due April 6. Write Vernon C. Porter, National Academy of Design, 1083 Fifth Avenue, New York 28, N. Y.

CRANBROOK ACADEMY SCHOLARSHIPS. Three full scholarships of \$1,500 each are offered for the 1953-54 school year to students of architecture, ceramics, design, metalsmithing, painting, sculpture, weaving and textile design. Awards cover tuition and maintenance. Write Cranbrook Academy, Bloomfield Hills, Mich.

ART STUDENTS LEAGUE TUITION SCHOLARSHIPS. Ten tuition scholarships totaling \$4,500 for art students in the United States and its possessions, for two classes during the fall 1953-1954 term. Open to all students except those living in New York or those who have previously studied at the League. Send work in any medium by March 31. Write Student Aid Committee, Art Students League of N. Y., 215 West 57th Street, New York 19, N. Y.

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ART IN ITALY

July-August, 1953

Painting at the Positano Art School on the Mediterranean coast near Amalfi and the Isle of Capri—supplemented by 3 weeks of tele-visual travel in the major art cities of Italy.
Director—Myrwa Eaton, Dept. of Fine Arts
New York University—Washington Sq., N. Y.

A MODERN VIEW

by Ralph M. Pearson

Several Condensed Opinions

O'Connor Barrett's sculpture shows deep religious feeling. There is a participating experiencing of his subjects; he gets essential character with varying degrees of distortion to heighten the drama thereof. His universalized and designed forms are truly sculptural. A work like *Everyman* would make a valuable contribution to the group of 11 sculptures which are to represent this country in the world-wide sculpture competition on the theme of the "Unknown Political Prisoner" to be shown in London this spring. It was not chosen.

I. Rice Pereira's honoring at the Whitney is well earned. Her long-time experiments with light expressed through color have mined the stuff out of which her disciplined art is built. There is much subtle diversity; the paintings on parchment and glass are mature, original and complex. There are New World Symphonies in music, it is pertinent to remember, as well as waltzes and the beating of tom-toms. Pereira advances into symphonic regions.

Loren MacIver's equal honoring, in contrast, is exceedingly generous. Her true poet's soul, unfortunately and needlessly, has never learned and only gropingly sensed at scattered times and places, the disciplines that transform dreams into art. Her large recent works only magnify the pervading weaknesses.

"The Action Painters" is the title of an article by Harold Rosenberg in December Art News; I quote:

"At a certain moment the canvas began to appear to one American painter after another as an arena in which to act—rather than as a space in which to reproduce, re-design, analyze or 'express' an object, actual or imagined." * * * "The painter gets away from art through the act of painting." * * * "When a tube of paint is squeezed by the Absolute, the result can only be a success. The painter need keep himself on hand solely to collect the benefits of an endless succession of strokes of luck."

The article is not ironic. Nor is this lifting from context unfair; several thousand words obscure but do not contradict these key statements. The writer (and some others) actually believe that to discard *art for action* is an "advance."

The Modern Museum has performed a signal service in showing in a long series of galleries many of the master-works of modern art from its permanent collection. Then—a severe jolt. In the final room—a mud-puddle in brown putty by Dubuffet, some house-painting tryouts of flat color and the familiar daubs and drippings of squeezed tubes by the *action* painters. The great modern movement, this permanent collection officially announces, has sunk into the primordial ooze (of Dubuffet) or the tom-tom era of the actionists who have begun to learn the simple rhythms. The works of at least 50 genuine, history-making American moderns deny the charge—and only one of them is included in this final, presumably climactic, room.

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CALENDAR OF EXHIBITIONS

AKRON, OHIO
Institute Feb.: Young German Ptrs.
ALBANY, N. Y.
Institute To Mar. 1: Albany Ann'l; Cook.
ALTOONA, PA.
Alliance To Mar. 14: "Outdoor Life."
BALTIMORE, MD.
Museum To Feb. 28: Goya, Manet Prints; To Mar. 8: Baltimore Wool. Nat'l.
BEVERLY HILLS, CAL.
Perls Gallery To Mar. 14: McCardell.
BIRMINGHAM, ALA.
Museum To Feb. 21: Four Styles of Art.
BLOOMFIELD HILLS, MICH.
Cranbrook Academy To Mar. 15: Ceramics, Textiles.
BOSTON, MASS.
Brown To Mar. 7: McNeil.
Childs Feb.: Biddle.
Copley To Feb. 27: Kelley; Howard.
Doll & Richards To Feb. 28: Hall.
Institute To Mar. 1: Scholastic Awards.
Museum To Mar. 15: Early Amer. Jewish Portraits.
Mirski To Mar. 14: African Masks.
Shore Studios To Feb. 28: Gonzales.
Swetoff Feb.: Boghosian.
Voe To Feb. 28: Cook; Chase.
BROOKLYN, N. Y.
Abraham & Straus Gallery Feb. 26-Mar. 7: Brooklyn Society of Artists.
BOULDER, COLO.
Univ. Gallery To Feb. 28: Tschachbasov.
CANTON, OHIO
Institute To Mar. 8: Drug. Ann'l.
CHARLOTTE, N. C.
Mint Museum Feb.: Mod. Fr. Pigs.
CHATTANOOGA, TENN.
Art Assoc. To Feb. 25: States & Territories.
CHICAGO, ILL.
Arts Club To Feb. 28: Lippold; Tapestries.
Baldwin Kingrey Feb.: A.S.L.
Frumkin Feb.: Sculp., Pigs.
Institute To Mar. 8: 20th C. Sculp.; Feb. 20-Apr. 5: Japanese Prints.
Lawson To Feb. 28: Hoff.
Linn Feb. Barr.
Nelson Feb.: Group.
Newman Brown To Feb. 27: Spencer; Corson.
Oehlschlaeger Feb.: Chicago Artists.
Stevens-Gross To Feb. 28: Ryerson.
Well of Sea Feb.: Goodall, Franklin.
CLEVELAND, OHIO
Art Colony To Mar. 8: Schreckenpost.
Museum To Mar. 15: Rouault.
COLORADO SPRINGS, COLO.
Arts Center To Feb. 28: Levine; Tilley.
COLUMBIA, S. C.
Museum To Mar. 15: Cuban Ptg.
COLUMBUS, OHIO
Gallery To Mar. 22: "Metal Today"; To Mar. 29: Chinese Art.
DALLAS, TEX.
McLean Gallery Feb.: Reeder.
Museum To Mar. 9: Crafts Ann'l.
DAYTON, OHIO
Institute To Mar. 22: Ideal Male Portrait; To Mar. 15: Dayton Ann'l.
DELRAY BEACH, FLA.
Mayo Hill Feb.: Cont. Amer.
DES MOINES, IOWA
Art Center To Mar. 8: Hunt; Jamie-son.
DETROIT, MICH.
Institute To Mar. 27: Italy at Work.
FORT WORTH, TEX.
Art Assoc. To Feb. 27: Bror Utter.
GREEN BAY, WISC.
Neville Museum To Mar. 15: "Venice"; To Feb. 28: Platten.
HONOLULU, HAWAII
Academy To Mar. 4: Amer. Indians; To Mar. 15: Piranesi.
HOUSTON, TEX.
Museum Feb.: Houston Ann'l.
HUNTINGTON, W. VA.
Galleries Feb.: Amer. Art.
INDIANAPOLIS, IND.
Herron Inst. Feb.: Amer. Ptg. To-day.
KANSAS CITY, MO.
W. R. Nelson Gallery To Mar. 2: Kansas Ann'l; Feb. 22-Mar. 22: Cooperative Wool. Show.
KEY WEST, FLA.
Art Society To Feb. 28: Murphy; Loesch.
LOS ANGELES, CAL.
Dalzell Hatfield Feb.: Dauchot.
Museum To Mar. 18: Arms & Armor.
Vigevano Feb.: Schiefer.
LOUISVILLE, KY.
Speed Museum To Mar. 7: Da Vinci Drawings; To Mar. 17: Val-lauris Artists.

MANCHESTER, N. H.
Currier Gallery To Mar. 8: Hatch; Feb. 28-Mar. 16: New Amer. Houses.
MASSILLON, OHIO
Museum To Mar. 1: Bachrach.
MILWAUKEE, WISC.
Institute To Mar. 19: Amer. Silver.
MINNEAPOLIS, MINN.
Walker To Mar. 1: Baizerman.
MONTCLAIR, N. J.
Museum To Mar. 1: "Artist Fam-ilies."
NEWARK, N. J.
Library To Feb. 28: Artmakers.
Museum Feb.: Japanese Prints.
NEW LONDON, CONN.
L. Allyn Museum Feb.: Selden Me-morial.
PALM BEACH, FLA.
Society of Four Arts To Mar. 6: Matisse.
PASADENA, CAL.
Institute To Feb. 28: Ravier; Roth; Wool. Ann'l.
PHILADELPHIA, PA.
Academy To Mar. 1: 148th Ann'l.
Alliance To Mar. 1: Martinelli; Fr. Art.
De Braux Feb.: Schurr.
Donovan Feb.: Whitehill.
Dubin To Mar. 10: Nelson.
Hendler To Feb. 28: Rickenberg.
Lush To Feb. 27: Goodfriend.
Moore Inst. To Feb. 27: Alumnus Ann'l.
Museum To Mar. 20: Homer, Eak-ins, Cassatt; To Mar. 1: Wanda Gág.
Print Club To Feb. 25: Woodcuts Ann'l.
Sessler Feb.: Charles Willing.
PITTSBURGH, PA.
Carnegie To Mar. 12: Pittsburgh Artists Ann'l; To Mar. 30: Cont. Ital. Prints, Binet Coll.
PITTSFIELD, MASS.
Berkshire Museum To Feb. 28: English Woolen; S. African Posters.
PORTLAND, ORE.
Museum Feb.: Japanese Painted Screens.
POUGHKEEPSIE, N. Y.
Three Arts Feb.: Chatterton.
RICHMOND, VA.
Museum To Mar. 1: Goya.
ROCKPORT, MASS.
Art Assoc. To Mar. 1: G. Randall.
ST. LOUIS, MO.
Museum To Mar. 31: Marini, Bren-son.
ST. PAUL, MINN.
Gallery To Mar. 8: M. & L. Le-Sueur; Hamada.
SAN ANTONIO, TEX.
Witte Museum To Mar. 1: Wool. Socy.
SAN DIEGO, CAL.
Gallery Feb.: B. Stone; Cal. Wool. Soc.; L.A. Prints.
SAN FRANCISCO, CAL.
De Young Museum Feb.: 4 Amer. Ptrs.
Labaudt Feb.: Burr; Joseph; de Angulo.
Gumps To Mar. 3: Neuman; Schuler.
Legion of Honor Feb.: Pittsburgh Internat'l.
Museum To Mar. 1: San Francisco Ann'l; To Mar. 8: Marsden Hart-ley.
Rotunda To Feb. 28: Cain; Flem-ning; Stephens.
SANTA BARBARA, CAL.
Museum To Mar. 7: Grandma Moses; Chagall.
SEATTLE, WASH.
Museum To Mar. 1: Cont. Amer. Ptg. & Sculp.
STATE COLLEGE, PA.
Penn. State To Mar. 14: Tschachbasov.
SUMMIT, N. J.
Art Assoc. To Mar. 1: M. Bugbird.
SYRACUSE, N. Y.
Museum To Mar. 1: Da Vinci Models.
TOLEDO, OHIO
Museum To Mar. 1: Medieval Mu-sic Manuscripts.
TORONTO, CANADA
Art Gallery To Mar. 8: Collectors' Pieces.
TULSA, OKLA.
Philbrook Feb.: Byrd; King; Reeves; Tels.
WASHINGTON, D. C.
Corcoran To Mar. 15: Famous Faces; To Mar. 22: L. Maurer.
National Gallery To Feb. 25: Japa-nese Ptg. & Sculpture, 6th-19th C.
Obelisk Feb.: Fischer; Guberti.
Phillips To Feb. 23: M. Avery.
Smithsonian To Feb. 26: Lt. Col. H. H. Sims.
WEST PALM BEACH, FLA.
Norton Gallery Feb.: Ingres to Cezanne.
WORCESTER, MASS.
Museum To Mar. 8: Edward Sav-age.

NEW YORK CITY

MUSEUMS
Brooklyn (Eastern Pkwy) To Mar. 15: Prints; Feb. 18-Apr. 19: "Here's How."
City of N. Y. (5th at 103) To Apr. 30: Gertrude Laurence Me-morial.
Cooper Union (Cooper Sy.) To Feb. 21: Fr. Posters.
Jewish (5th at 92) Feb.: A. R. Katz; To Mar. 22: Pissarro.
Metropolitan (5th at 82) To Mar. 8: Rouart Coll.; To Apr. 12: Root Coll.; Continuing: Nieuw Amster-dam.
Modern (11W53) To Mar. 15: Built in U.S.A.; New Acquisitions.
Morgan Library (29E36) To Apr. 11: Bruegel to Cezanne.
Nat'l Academy (5th at 89) Feb. 26-Mar. 15: Amer. Watercolor Soc.
Natural History (Cent. Pk. W. at 79) To Mar. 1: Simon Lissim; To Feb. 22: N. Y. Soc. Ceramic Arts.
Riverside (310 Riv. Dr. at 103) To Mar. 8: John Noble.
Solomon R. Guggenheim (5th at 87) Feb.: School of Paris.
Whitney (10W8) To Mar. 1: Mac-Iver, Pereira Retrospectives.
GALLERIES
A.A.A. (711 5th) Feb. 16-Mar. 7: Samerjan; To Mar. 14: Lurcat Tapestries.
A.C.A. (63E57) To Feb. 28: White.
A.F.I. (50E34) To Feb. 28: Wright.
Alphabet (21E45) To Mar. 30: Brosseau.
Argent (67E59) To Mar. 7: Sculp-ture.
Artists Equity (13E67) To Mar. 30: Theater in Art.
Artists (851 Lex. at 64) To Feb. 19: Leepa; Feb. 21-Mar. 12: Go-lubch.
A.S.L. (21W57) To May 23: Stu-dent Concours.
Atran Center (25E78) To Mar. 30: Walkowitz.
Babcock (38E57) Feb. 16-Mar. 7: Wilson.
Barbizon, Little (63 at Lex.) Barnow.
Barbizon-Plaza (101W58) Feb. 16-28: C. Lorillard Wolfe Club.
Borgenicht (61E57) To Mar. 7: Ernst.
Burliuk (119W57) To Feb. 28: Las-sonde.
Cadby-Birch (21E63) To Mar. 7: Severini.
Caravan (132E65) To Feb. 21: Members.
Carbach (937 3rd at 56) To Mar. 30: S. Pacific Art.
Crestairs (11E57) To Feb. 28: Vertes.
Chapellier (48E57) Feb.: Bon-homme.
Contemporary Arts (106E57) To Mar. 6: Sponsored Group.
Cooper (313W53) To Feb. 27: Di Laccia, Villard.
Coronet (106E60) Feb.: Fr. Pigs.
Creative (18E57) To Mar. 11: Pack; Groups.
Davis (231E60) To Feb. 22: Kal-lem.
Downtown (32E51) Feb. 17-Mar. 8: Pigs. of N. Y.
Durlacher (11E57) To Mar. 7: Stein.
Duren (18E79) Feb.: di Bartolo.
Eggleston (161W57) To Feb. 28: Lopez-Rey.
Eighth (33W8) To Feb. 22: Gotham Ptrs.; Feb. 23-Mar. 8: Fisher Students.
Feigl (601 Mad. at 58) To Feb. 28: Ensor.
Ferargil (63E57) To Feb. 28: Blair; Feb. 23-Mar. 6: Nayan.
Fine Arts Assoc. (41E57) Feb.: Fr. Pigs.
Fourth St. Print (145W4) To Mar. 15: Woodcuts.
Fried (6E65) Feb. 23-Mar. 21: Kupka.
Friedman (20E49) Feb.: Low.
Galerie Moderne (49W53) To Feb. 28: Carzou.
Galerie St. Etienne (46W57) Feb.: S. Blair.
Ganso (125E57) To Feb. 21: Cur-rice; Feb. 23-Mar. 14: J. Magafan Memorial.
Grand Central (15 Vand.) Feb. 17-28: Wuermer.
Grand Central Mod. (130E56) To Mar. 17: Durfee.
Guilb. Theater (Rock. Center) Feb.: R. Gilbert.
Hacker (24W58) To Feb. 28: Newell.
Hansa (70E12) To Feb. 28: Fol-lett.
Hartert (22E58) To Feb. 28: Brit-tain.
Heller (108E57) To Feb. 21: Kopf.
Hewitt (18E60) Feb.: Group.
Hudson Guild (436W27) Feb.: Group.
Hugo (28E55) To Mar. 7: Garsoian.
Iolas (46E57) To Mar. 14: Ferren.
Israel Exposition (22W48) Feb.: Jo Davidson.
Janis (15E57) To Mar. 14: Gorky.
Kaufmann (YMHA Lex. at 92) To Feb. 23: Bernstein; Feb. 24-Mar. 17: Aucards.
Kennedy (785 5th at 60) Feb.: Graphic Artists.
Kleemann (65E57) To Feb. 21: Rosenwald.
Knodeler (14E57) To Feb. 28: Enri.
Kootz (600 Mad. at 58) Feb. 16-Mar. 7: Baviotes.
Kotler (33W58) Feb.: Group.
Kraushaar (32E57) Feb. 16-Mar. 7: M. Zorach.
Layton (28E9) Feb.: "New Faces."
Levitt (35E49) Mar. 7: Birds & Animals.
Lion (145E52) Feb.: Pages.
Little Studio (680 Mad. at 63) Feb. 16-25: Marbrook.
Lucas (36W47) Feb.: Fine Prints.
Macbeth (11E57) Feb.: Group.
Matisse (41E57) To Feb. 28: Rozsak.
Midtown (17E57) To Feb. 21: "Good Drawing."
Milch (55E57) Feb. 16-Mar. 7: Ricci.
Nat'l Arts (15 Gram. Pk.) To Mar. 1: Open Oil.
New Age (138W15) Group, 1-5 p.m.
New Art Circle (41E57) Feb.: Group.
New (63W44) Feb. 16-Mar. 14: E. Baizerman.
Newhouse (15E57) Feb.: Old Mas-ters.
Newton (11E57) Feb.: Group.
N. Y. Circ. Library (640 Mad.) Feb.: Fr. & Amer.
Niveau (93E57) To Feb. 28: Vlaminck.
Parsons (15E57) Feb. 16-Mar. 7: Sterne.
Passedoit (121E57) To Feb. 28: Lester.
Pen & Brush (16E10) Feb. 18-Mar. 3: Whitney.
Peridot (6E12) To Feb. 28: Brooks.
Peris (32E57) To Mar. 7: Austin.
Perspectives (34E51) Feb.: Group.
Portraits (13E57) Feb.: Group.
Rehn (683 5th) To Mar. 7: Marsh.
Roerich Acad. (319W107) To Mar. 31: Drawings.
Roko (51 Grnwch) Feb. 24-Mar. 27: Group.
Rosenberg (16E57) Feb.: Fr. Pigs.
Saidenberg (10E77) Feb.: Yeats.
Salmagundi (47 5th) To Feb. 27: Oil Ann'l.
Salpeter (42E57) Feb. 16-Mar. 7: Kallman.
Schaefer, B. (32E57) To Feb. 21: Busa; Feb. 23-Mar. 21: Barnett.
Schaefer (52E58) Feb. 24-Mar. 14: Bayer.
Schempp (149E72) Feb. 20-Mar. 14: Brague.
Sculpture Center (167E60) Feb.: Group.
Segy (708 Lex. at 57) Feb.: Afri-can Sculp.
Seligmann (5E57) Feb. 24-Mar. 14: Master Drugs.
Serigraph (38W57) To Mar. 9: Prize-winners.
Stable (624 7th) To Mar. 14: Dug-more.
Tanager (51E4) Feb. 17-Mar. 8: 2 Ptrs.; Sculp.
Teachers Center (35W64) Feb.: Negro History.
The Contemporaries (959 Mad. at 75) To Feb. 21: Prints; Feb. 23-28: "Review."
Tibor De Nagy (20E53) Feb. 17-Mar. 7: Freidlicker.
Touraine (929 Mad. at 74) Feb.: "Paris."
Truman (33E29) To Feb. 28: Group.
Valentin (32E57) To Feb. 28: Ma-tisse Sculp.
Van Diemen-Lilienfeld (21E57) Feb.: Fr. Mod.
Village Art Center (42W11) To Feb. 20: N. Y. Scenes; Feb. 23-Mar. 13: Wool. Awards.
Viviano (42E57) To Mar. 4: Afro; Birolli, Morlotti.
Walker (11E57) To Feb. 21: Col-lectors' Finds.
Wellons (70E56) Feb. 16-28: Po-polio.
Weyhe (794 Lex. at 61) Feb.: Ste-vens.
Wildenstein (19E64) To Feb. 21: Marquet; To Feb. 28: Hartford; Feb. 25-Mar. 28: Landmarks in Amer. Art.
Willard (23W56) To Feb. 28: Seitz.
Wittenborn (38E57) To Feb. 28: Malone.



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